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converted into a playhouse, and it is there that the boys will stage their entertainment.

## LYRIC

### Boston Symphony.

The interest which at such concerts as those given by the Boston Symphony Orchestra often centers in the symphony was transferred last night to the third number on the program, which introduced Sergei Rachmaninoff in the dual capacity of the soloist of the evening and the composer of the work which he had selected to show his virtuosity as a pianist not less than as the creator of music in its higher forms.

As a composer the Russian is known to Baltimoreans far better than as a pianist, and it was therefore with not a little curiosity that the large audience received him when he came on to take his seat at the instrument. The greeting, moreover, left nothing to be desired in point of warmth, so that he was assured of a most sympathetic hearing at the start. This attitude supplied all the conditions which should have enabled him to appear at his best. He had selected as the particular vehicle to display his attainments as a pianist the Concerto No. 2 in C minor, which won for him in 1904 the Glinka prize of 500 roubles, founded by the publisher Belaieff, and the audience was most generous in manifesting approbation at the end of each movement, with a prolonged outburst at the close. The predominating tone of the composition is distinctly Russian in that it reflects the moodiness and the sombre qualities characteristic of much of the Slav music. Its development, however, proceeds along rather regular lines, with close adherence to form and unity of ideas. It is a study not so much in contrasting colors as in subdued shades, with no great climactic effects and with the working out of the several themes proceeding in a methodical way which has little of the massiveness of some other Rachmaninoff compositions, and would hardly be regarded as showing high inspiration. It is a work that would

be pronounced scholarly rather than as rising to great heights, and, while always sure of an attentive hearing, falls short of supplying real thrills or appealing profoundly to the emotions.

It was played in excellent style and with a fine accentuation of all of its strong points. As the composer's own interpretation, it was bound to enlist the closest interest. But it may be doubted whether the applause so liberally bestowed was as much a tribute to a surpassing pianistic performance as to the author of the concerto. It has been said that Rachmaninoff has won well nigh as much fame as a pianist as he enjoys in the capacity of a composer, but last night's work seemed to carry the touch of an intellectual effort rather than an emotional one.

The two orchestral numbers which claimed exceptional notice because of their unfamiliarity to Baltimore audiences and which may, therefore, be regarded as novelties, were Chabrier's prelude to act II of the opera "Gwendoline," a dreamy, poetically imaginative number, free in form, rather like a prelude improvisation than a carefully worked out composition, and a "Rhapsody" in A major by Lalo, a Spaniard, most of whose musical career was passed in Paris. The rhapsody was by far the

more engrossing of the two. It is also called a Norwegian fantasy and has for its motif a Scandinavian tune, which Grieg employed in the first number of "Aus dem Volksleben" (From the Life of the People), a set of pianoforte pieces. This latter work is full of color and rich in invention, and was rendered with much dash as well as brilliancy. In fact if a vote of the discriminating part of the audience could have been taken, the rhapsody would probably have carried off first honors for effectiveness and engrossing qualities. And this does not leave out of consideration the beautiful and perennially entrancing Beethoven symphony No. 5 in C minor. No good orchestra can fail in appealing to an audience with this most satisfying work but the symphony has been given here a number of times perhaps with greater finish, with more precision of attack and with better balancing of effects than it received under the baton of M. Henri Rabaud last night. The treatment appeared to be at times rather abrupt and uneven in the emphasizing of musical values, though, of course, with such an orchestra and such a leader it could not be otherwise than highly artistic. On the whole, the concert will be deservedly counted among the most notable events of the musical season.

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