

STOKOWSKI PLAYS MUSIC BY RUSSIANS

Benefit Concert by Philadelphia
Orchestra, With Rachman-
inoff as Soloist.

CARNEGIE HALL THRONGED

Amazing Performance by the
Composer of Own 'Rhapsodie'
on Paganini Theme.

By OLIN DOWNES.

The potency of the names of Serge Rachmaninoff, Leopold Stokowski and the Philadelphia Orchestra was manifested at the concert given by these parties last night in Carnegie Hall for the benefit of the Philadelphia Orchestra Pension Fund and the Alice Chapin Adoption Nursery. Subscribers who had been given first choice of seats and a large number who secured places for the particular occasion packed the hall and disappointed a good many prospective patrons who found all tickets sold.

The program was arranged, no doubt, partly with a view to popularity. It was devoted entirely to Russian music. One of the Polovetzian dances from Borodin's "Prince Igor" opened the concert. Then Mr. Rachmaninoff played his latest work for piano and orchestra, his "Rhapsodie on a Theme of Paganini." A prelude of Dmitri Shostakovitch, originally composed for piano and orchestrated by Mr. Stokowski, and the Tchaikovsky Fifth Symphony completed the occasion.

Interest centered, perhaps, in Mr. Rachmaninoff's interpretation of his own score, and with good reason, for it is virtuoso composing and virtuoso playing when he performs this one of his works. The Paganini "Caprice" upon which it is founded has been the theme of more than one great set of variations. Those of Rachmaninoff partake of the fantastical character of the subject itself, which the full resources of both piano and orchestra are called upon to exploit.

To hear Mr. Rachmaninoff interpret the piano part is to listen to an amazing exhibition of imagination and commanding musicianship. What made the score doubly exciting to the audience was the magnificent accompaniment that Mr. Stokowski and his men furnished. Furious applause was of course in order, and back of the applause the realization on the part of the audience that they had heard again one of the most distinguished musicians of this era.

The Shostakovitch Prelude in the key of E flat minor is of a gloomy cast of thought. Apparently Mr. Stokowski, mentioned on the program as having "freely" transcribed it, stuck quite close to his text, while supplying appropriate instrumentation. Tchaikovsky's symphony remains one of the most popular and telling of Russian orchestral repertory, and Mr. Stokowski a conductor capable of presenting it for all it is worth. The audience, obviously, felt that it had received full value for its patronage, and a substantial sum must have been added to the projects for which the concert was given.