

## 2d of Symphony Series Masterful Performance

BY LILLIAN T. PLOGSTEDT

To speak of the symphony concert of yesterday afternoon, the second of the series, is to summon all one's superlatives and then wish for more. Undoubtedly the sight of an almost capacity house is a spur to incite everyone concerned, from orchestra and director to soloist, to offer their very best. Of course, one may say, they always do that, but there is an indefinable something under conditions such as those of yesterday, that puts a thrill into a concert not ordinarily felt.

In the Handel Overture to the "Occasional Oratorio," the brilliant keynote was set for an afternoon of music which will not soon be forgotten.

The symphony was that charming one, the "Classical Symphony" by Prokofieff. It is as refreshing as a summer day. The orchestra and Goossens gave it a stunning performance; one which elicited well deserved encomiums.

The soloist, the one and only Rachmaninoff, who has not been heard here with orchestra in a great many years, was heard in the first Beethoven piano concerto, op. 15, in C major and later in his own rhapsodie for piano and orchestra, on a theme by Paganini, op. 43.

This stupendous work, written in 1934, is in reality a set of 24 variations. Pianistically they are of such brilliancy, and make such technical demands, that we do not anticipate hearing every piano student of the next decade essaying them. They present stunning contrasts; the orchestra, a very modern one of course, being treated as equally important with the solo instrument, must give a good account of itself. Mr. Goossens gave the soloist a superb background, and that it was appreciated was evident when Rachmaninoff insisted upon him sharing the applause.

It is small wonder that following such a marvelous composition, so well performed, the orchestra should complete the program with a magnificent interpretation of the glamerous Strass tone poem, "Don Juan."

In this the strings particularly played with a warmth and color

and an excellence of ensemble they do not always display.

It was a great concert, and those going tonight may anticipate a great musical treat.

### Coloratura Makes U. S. Debut Here

The Matinee Musical Club presented yesterday morning in the first concert of its season a recital by Erna Sack, coloratura soprano, who is reputed to be an outstanding favorite in the concert halls of Europe. This being the artist's American debut, it was looked forward to with much interest.

Among the musically informed, it was pretty generally agreed that Mme. Sack was distinctly a better lieder singer than a coloratura. Although she did on occasion sing a

G above high C, it was not done with the ease and security expected from a real singer of that type. Her runs were not always clean-cut, and her intonation far from perfect.

Weighing well against these shortcomings, however, was the exquisite singing of the one group of lieder programed. These included "Marienlied," of Marx, "Wiegenlied" of Strauss, "Solvejgs Lied," Grieg, and the "Maria Wiegenlied" of Reger. These, and especially the Strauss, were done with that refinement of tone, that lovely shading, and spiritual understanding which go to make up good interpretation and which, in the last analysis, are the real test of a singer's qualifications.

Of the arias offered the one from Rossini's "Barber," the celebrated "Una voce poco fa," was easily the best interpretation. As encores, Mme. Sack offered the delicious "Heimkehr vom Feste," by Blech, "Funiculi, Funicula," in which she startled her audience by several entirely unnecessary top notes, and "Mabel's Waltz Song" from "The Pirates of Penzance."

Hubert Giesen was the singer's capable accompanist, supplying also two piano solos, the C sharp minor Fantasie Impromptu of Chopin, and the outworn Rigoletto Paraphrase, Verdi-Liszt.