

MUSIC

Rachmaninoff Was As Popular As Ever With a Crowded Audience

The Rachmaninoff recital, now an annual event here, was given on Monday evening, with all the proper rites, those proper to Rachmaninoff and those proper to concerts at the St. Denis theatre. His popularity remains as great as ever; every part of the theatre, except the stage, was duly crowded, and the audience was as enthusiastic as a Montreal audience can ever be expected to be. But for all that Rachmaninoff could not seem to be quite happy; the holes in the stage round his piano stool appeared to occupy more of his attention than the music that he was playing, and, for some reason, his work was not of his best. There were, of course, brilliancy, energy and most other points of good piano playing but hardly ever the pleasure and interest in the music which generally distinguish his performance.

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The twenty-fourth sonata is not one of the most interesting of Beethoven's sonatas, and that apparently was pretty much what Rachmaninoff thought about it last night. Schumann's F sharp minor Novelette got more attention, since the audience had almost finished arriving by then, and it was played with much more warmth. Chopin's Funeral March Sonata lends itself fairly well to showy performance, and it has become rather the fashion to use it in that way; Rachmaninoff followed the fashion and thumped some of it out as if he positively disliked it.

A set of six "Etudes Tableaux" of his own were obviously played as he wanted them played. They are fairly slight in construction, with more color than form, and some of them just a little more Russian than most of his music,—a faint oriental tinge. The Strauss-Tausig Valse Caprice was the last number on the program and the sight of the end gave Rachmaninoff a renewal of energy in playing it. There was, of course, more to come, starting with some Chopin, and a Chopin waltz was better than anything on the program. The audience,

upsetting convention and showing a deficient sense of sportsmanship, insisted on even more after Rachmaninoff had played them the inevitable Prelude.
H. P. B.

Recital by Burnada

Since she was heard in Montreal several times about three years ago, Isabelle Burnada has sung in London, Paris, New York and many other cities, with nothing but success in every one of them. In her recital at the Ritz-Carlton Hotel next Monday evening she is to sing a great variety of fine songs—operatic arias, songs by Schubert, modern songs in French and English, and Spanish and Hebridean folk songs.

Concert At St. Lambert

On Thursday evening a concert, under the direction of Paul Doyon, organist of the church of Notre Dame de Grace, will be given in the hall of St. Michael's Academy, St. Lambert, for the benefit of the St. Lambert Parish Church. The performers will be: Paul Doyon, pianist; Mlle. Gertrude Doyon, soprano; Mlle. Lucrece Gravel, pianist; G. Desmarais, bass, and G. Longtin, tenor.

The program will be: 1. Piano; the Moonlight sonata, (Beethoven), Mr. Doyon. 2. Duo from "Carmen," (Bizet), Miss Doyon and Mr. Longtin. 3. "Mon chant est amer,"

His Majesty's Theatre Sun. Eve.,
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