

AUDIENCE PLEASED BY PERFORMANCE OF RACHMANINOFF

Reception as Symphony Soloist
Less Enthusiastic—Program
Is Unfamiliar.

ST. LOUIS SYMPHONY ORCHESTRA,
Vladimir Golschmann conducting, with
Serge Rachmaninoff as soloist:
1—Overture to "Der Freischutz" (von We-
ber).
2—Symphony in E-Flat Major, No. 103
(Haydn).
3—Concerto for Piano and Orchestra,
No. 3 in D Minor (Rachmaninoff).

BY REED HYNDY.

Serge Rachmaninoff as soloist with the Symphony Orchestra—the experience usually has something of the quality of a mystical incantation. The austerity of the tall, spare Russian composer-pianist; his look of brooding melancholy; the strange intensity of his manner, are forgotten when he starts to play, dissolving before the heavy richness of his sonorities, vanishing beneath his gilded arabesques.

This has become habitual, the traditional response in the years Rachmaninoff has been playing. He has been as widely popular and in as great demand as any other artist of his time. Audiences have been so intoxicated by his potent distillations as to stand and shout, begging for more.

Yesterday's response was not quite like that. The fair-sized audience in the Municipal Auditorium applauded, demanding several bows, but there was not that surging enthusiasm, that insistent pleading for an encore, that has followed Rachmaninoff's performances with the orchestra in the past. The audience was polite, pleased, but not wildly demonstrative.

Played Less Familiar Work.

Had he played his C Minor Concerto the result might have been different, for it is more generally liked and known than the Concerto in D Minor. The D Minor Concerto is considered a better work, however, with greater rhythmic interest. Although less brilliant, it is the more difficult of the two. Possibly it needs more hearings to bring out its beauties.

Neither of the concertos (the first and fourth may be left out of account, since they are so seldom played) are apt to put the classical concertos out of business, but when played by Rachmaninoff they have yielded up pleasantly persuasive music. The D Minor Concerto may seem a series of disjointed episodes, with a Tschalkowsky-like somberness one moment and a sparkling Lisztian figuration the next, but it is soundly constructed and melodically full.

Rachmaninoff gave the solo part a workmanlike performance. As always, he got from the piano a wide range of tone, although his forte chords in the treble had a hard, unsinging quality; his manual dexterity was as impressive as ever, and he was striking in his molding of pianissimo phrases. The cadenza in the first movement was his only opportunity for outright display and he made it a flashing piece of virtuosity.

A dull lethargy seemed to have settled over the orchestra during the concerto. Conductor Golschmann kept it hitched in time with the solo part, but it seemed incapable of the dynamics which might have made the work more dramatic, and unable to get into the accompaniment the onward drive necessary to keep the work from falling apart and becoming episodic.

Orchestra Eloquent.

The orchestra was eloquent enough

in the Haydn Symphony "with the drum roll." This symphony, in which the drum roll plays such a minor part, is certainly one of Haydn's finest, considered from any angle, and it was played magnificently under Mr. Golschmann's direction. It was a glowing affirmation of Haydn's avowed intention to provide music that "the weary and worn, or the man burdened with affairs, may enjoy a few moments of solace and refreshment."

Less joyous than the others of the Salomon group, the "drum roll" symphony has the same spontaneity and freshness, the same extended line and thematic ingeniousness, the same grace and felicity. Its continuous beauty is a vivid censure of those who apologize for Haydn's symphonies, saying they were important merely as stepping stones to more grandiose things.

The second movement, a theme with variations in form, is one of the most interesting of Haydn's movements, at least of those heard in concert halls. Scipione Guidi, concertmaster, gave the solo violin part a very pleasing treatment, and the movement, as well as the symphony as a whole, was expressive of the conductor's artistry.

The Overture to "Der Freischutz," which is surprisingly dramatic and full-bodied, also was played exceedingly well. The one lapse—at least one of the four horns was not quite true in the beginning part—only slightly marred the magnificence of the whole. The program will be repeated at 8:30 o'clock tonight.

SCHOOL ALLIANCE GIVES BENEFIT PERFORMANCE

The St. Louis Public School Patrons' Alliance gave a benefit performance last night in the music hall of the Municipal Auditorium before an enthusiastic audience. Proceeds will go to a fund to enable needy students who distinguish themselves in high school to obtain university training.

Among those taking part were Charles Dawn, George Woods, Jr., Twelve Pilschles Accordions, Roosevelt High School girls' choir, dancing chorus of twelve Soldan High School girls, Del King, Georgia Erwin, Russell Brown, the Harmonettes, Lorraine King, Child Conservation Choir, Lapieno's Thirty Accordions, Tom Dailey, Sterling Harkins, Harry Babbit, Danny Seyforth, Basin Street Trio, Jane Hall, Lorraine Grimm, Janet Wightman, Ernest Hare, Dorothy Hines, Melba Stephens and Karl Ehrlich.

ETHICAL SOCIETY TO HEAR EXPERT ON WORLD PEACE

C. Douglas Booth of the Carnegie Endowment for International Peace will address the Ethical Society at 11 o'clock tomorrow morning in the Sheldon Memorial, 3648 Washington boulevard. His topic will be "International Peace."

LUTHERAN 'SOUP KITCHEN' RECEIVES FOOD DONATIONS

The Lutheran Deaconess Association, at a recent meeting in St. Stephen's Lutheran Parish Hall, obtained large food supply and a cash donation for the "soup kitchen" of the Lutheran City Mission School, 808 South Second street, where children from poorer families receive a noon meal free each school-day. The Rev. E. Lange, pastor of the Holy Cross Lutheran Church, spoke on "Mission Work in the Home."