

Serge Rachmaninoff Heard in Second of Symphony Concerts

Auspicious Beginning for
Group of Orchestra Solo-
ists Is Established.

An auspicious beginning for the group of soloists who will appear with the St. Louis Symphony Orchestra this season was established Friday afternoon and last night by Serge Rachmaninoff, who set a high mark of perfection and satisfaction for others to follow.

While there is no intention here of making comparisons, it is sufficient to say that if the appearance of other artists yet to be heard are as gratifying as those of the great Russian pianist, St. Louis audiences have a series of rare musical treats in store.

All that it is necessary to say about Rachmaninoff has been said, for his style, artistry and musicianship are so well known further comment seems superfluous. Those who heard him in the second pair of symphony concerts in the Opera House of the Municipal Auditorium can testify that he was at his best, which is just another way of saying that they heard a poignant and flawless demonstration of piano workmanship that was but another repetition of the triumphs this tall, angular virtuoso has been achieving season after season.

Among the Great.

Last night's audience was more demonstrative in its appreciation than was Friday afternoon's, but this is the general rule and is in accordance with the tradition which has prevailed for many years.

Rachmaninoff holds his place among the great pianists of the world, and the reason for it is not difficult to see. He not only knows how to play the piano, but how to write for the instrument, and his concertos rank among the great works in piano literature. His own Concerto No. 3 in D Minor, which he played here at the Friday and Saturday concerts, is an example of intelligent understanding of the possibilities of the piano as expressed in melodic impressions, with all of the opportunities for virtuosity present, but not in such quantities as to make them offensive. At least they are not offensive as played by their own creator.

Conductor Vladimir Golschmann and the St. Louis Symphony Orchestra gave capable assistance to the soloist, and a fine, even balance was maintained between piano and orchestra.

Role of Joseph Haydn.

St. Louis has Mr. Golschmann to thank for introducing for the first time here the delightful E Flat Symphony of Joseph Haydn, which served as the major orchestral contributions to the program. It is an authoritatively carved piece of workmanship, one of those intrinsically charming productions of the classical period. Haydn knew well how to stay within the bounds of the traditions and musical formulas of the eighteenth century, yet at the same time, to say something which would endure through the changing styles that came with later composers.

His E Flat Symphony is one of the finest examples of this school of composition. Its melodies are gems of pure beauty and its general form and structure bear the imprimatur of greatness. Most interesting, perhaps of the four movements, is the second, which is a set of variations masterfully conceived and developed. Again let tribute be paid to Scipione Galdi, concert master of the orchestra, for his superb playing of the variation for solo violin.

Mr. Golschmann's sense of artistry and his profound musicianship were strikingly revealed in his conducting of the Haydn opus. He approached it sympathetically and exploited it to the full depths of its foundations.

The programs opened with a spirited reading of Weber's overture to "Der Freischutz," a standard favorite with symphony audiences.