

MUSIC AND MUSICIANS.

RACHMANINOFF IN LIVERPOOL.

Rachmaninoff, the famous Russian pianist, who gives a recital under the ægis of Messrs. Rushworth and Dreaper at the Philharmonic Hall on Saturday afternoon, is, by common consent, the chief amongst the Russian composers of the younger generation. He has a personality which is both negative and positive in its curious aloofness. There is almost a Tolstoyan non-resistance to evil in his attitude as one feels it through his creations. There are times when one seems to look deeply through his music into the very background of his race, for he is a typical Russian — disillusioned, perhaps, but not embittered.



RACHMANINOFF.

Philharmonic audiences recall with pleasure the two visits Rachmaninoff made to the hall some years ago, and the surprise he caused by his brilliant pianoforte playing.

SOLOIST AND CONDUCTOR.

On the first occasion—in 1911—he appeared in the dual role of pianoforte soloist and orchestral conductor. When he went to the piano to play his concerto the late Mr. Simon Speelman, the leader of the violas, undertook the responsibilities of conductor of the orchestral part of the work.

Rachmaninoff, on a second visit, shone quite as much as a solo pianist as a composer. Everybody was expecting to hear the better-known C sharp minor prelude. This came after as an encore, to the great delight of the audience, and the distinguished musician — distinguished in appearance as well as in music—gave just that magic to the piece which showed how far all of us had been from its real interpretation.

If Rachmaninoff hates one thing more than publicity it is his popular prelude in C sharp minor, and yet by a freakish trick of fate this composer of symphonies and concertos has made his name, at least with the man in the street, by a

simple piece of piano music which he sold for £4, and which in its turn has sold by the million.

The Crane Hall Matinee Concerts, which enter their fourteenth season on October 8, promise, from a glance at the list of artistes engaged, to be more attractive than ever.

Mr. Frank Bertrand, whose pianoforte playing is the high-water mark of genuine musicianship, is due to appear at an early date. His recital at Crane Hall last season will not be readily forgotten, and those who heard him will doubtless make sure of hearing him again.

Mr. Stephen Wearing, another gifted pianist, is also engaged, as well as Mr. Joseph Greene and other devotees of that branch of music.

SONGS OF THE AGES.

The St. Helens Glee Club is submitting at its first subscription concert on 8th October a programme wonderfully illustrative of the evolution of song.

Ballads of all ages will be sung, from the earliest manuscript, "Sumer is icumen in," by John of Fornsente, to Sir Edward Elgar's "Speak, Music." Among the varied list are representative compositions of John Dowland, Henry Purcell, Thomas Morley, and Dr. Arne.



DR. SIDDALL.

One specially notable item is "O Death, Rock Me Asleep," by the ill-fated Anne Boleyn, which will be rendered by Mr. John Coates, the solo vocalist of the evening, who is also to sing four lieder of Schubert and Schumann, as well as some ancient and modern English songs.

With the exception of a descriptive chorus, "The Rising Storm," by Neumann, and Dvorak's "Dwellers by the Sea," all the choral work is of English composition.

Such a programme is worthy of the traditions of St. Helens singers and their enterprising conductor, Dr. Siddall, and they can be depended upon to make it a success.