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ments for the future and to give most of his time to composing.
"I am so tired of playing to the unintelligent—to those who care nothing for art. I want to get away—alone somewhere and find satisfaction in beauty, and try to re-create the ideals of Russia by composing music." E. C. W.

LYRIC
Symphony Society Of New York And Sergei Rachmaninoff.

The Symphony Society of New York, under the direction of Walter Damrosch, played last evening at the Lyric, the assisting artist being the distinguished composer-pianist, Sergei-Rachmaninoff.

The symphony was the beautiful second of Brahms, the one in D, which has little of the intellectual profundity of the first, but which is so intensely lyric in quality that it seems a mere interweaving of exquisite songs. It is a work rich in poetic elevation and graceful sentiment, a piece of writing that is primarily remarkable for its delicate rhythmic fineness. These qualities, it is only fair to say, were scarcely even suggested in Mr. Damrosch's reading of the work last evening, the performance of the symphony being curiously (except in the last movement, which roused the great audience to a good deal of enthusiasm) incoherent, and, as it were, rambling. It was strange to gain so little impression of radiant themes in a work so overwrought with thematic material, but as the second symphony is one of the most exquisite pieces of classic writing that persists on our orchestra programs it was naturally listened to with both sympathy and reverence.

The second Rachmaninoff concerto (during the playing of which the orchestra

seemed to come into its own because it is supreme as an accompanying instrument), made, as always, a profound impression, for while it has many inherently nationalistic characteristics that indicate its Russian origin, it nevertheless follows in manner, if not always in mood, the work of the earlier Continental writers. In form it suggests rather persistently the older concertos and, unlike the concertos of the more recent Slavic writers, it is distinctly pianistic, the solo instrument being exploited directly throughout rather than used, as the moderns use it, like another orchestral instrument. Much of this concerto is extraordinarily poetic, and, as played by Mr. Rachmaninoff, with clear, limpid touch, profound

introspection and great technical brilliance, it took on a revealing quality that held the audience absolutely spellbound. Rachmaninoff, from many points of view, is a great artist and as he plays he seems to be reaching out to his auditors, pouring out his soul to them in a broad, harmonic idiom that leaves strangely little unsaid. It is at times very beautiful, at others, after all, rather appalling.

The concert closed with two Wagner numbers, the "Tristan" study, "Träume" in which the solo violin part was ad-

mirationally played by Gustave Tinlot, the orchestra's concert master, and the "Five Music" from the "Walküre," of which Mr. Damrosch gave an unexpectedly rapid reading. J. O. L.

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