

THE DAMROSCH CONCERT

Rachmaninoff Arouses Great Enthusiasm in His Own Second Concerto

THE PROGRAM

Symphony 'n D major.....Brahms
Concerto for piano and orchestra,
Rachmaninoff
Sergei Rachmaninoff,
Dreams (from "Tristan and Isolde"). Wagner
Gustav Tintot, solo violin.
Fire Music (from "The Valkyrie").

A capacity house greeted the New York Symphony Orchestra in the third concert of the season at the Academy of Music last evening, the soloist being Sergei Rachmaninoff, who played his Concerto No. 2, the one in C minor. As is always the case with Mr. Damrosch the program was interesting and the various numbers strongly contrasted.

The concert began with the Brahms Symphony in D major No. 2, of which Mr. Damrosch gave a rather slumberous, though perfectly safe and sane reading. He used great variation of the

tempi in the first movement, not all of which was indicated by the composer, with the result that the dreamy poetic movement, which depends for its appeal upon a poetic interpretation rather than upon tonal or harmonic charm, was made to sound rather jerky. The slow movement and the delightful scherzo were both taken by the conductor more according to tradition and sounded much smoother, the best orchestral playing of the evening being done on these two movements.

But it was Mr. Rachmaninoff who scored the evening's triumph in his C minor concerto. He has played the composition here before, but has never appeared with any orchestra to better advantage than last evening. All three

of the Rachmaninoff piano concertos have most impressive beginnings, the B minor perhaps more so than the others. The orchestration is heavy throughout and required the immense tone with which Mr. Rachmaninoff possesses to make the solo instrument heard through the mass of orchestral color, which while heavy is always effective and strongly contrasted in the choice of the solo orchestral instruments to the piano tone. The first movement is a superb piece of writing and was played as it was composed, in the heroic style. The second movement is long and introspective, and somehow seems to have a personal touch to it more than the other movements. The closing movement is a

lively allegro scherzando. All are in radically different moods of thought and each was played in the manner demanded by the movement. The performance was a splendid bit of artistry and the soloist was recalled many times at the close. Mr. Damrosch, always a fine accompanist, gave the orchestral

accompaniment with discretion and faultless taste.

The program closed with an arrangement of Wagner's song, "Traume," for violin and orchestra, the solo part being well played by Gustav Tinlot, the concertmaster, and the Fire Music from the "Valkyrie."

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