

## Rachmaninoff Denies His Eager Audience an Expected Encore

Ganz's All-Russian List Has  
Well-Featured Se-  
lections.

By RICHARD SPAMER.

Conductor Ganz's fifteenth and last program of the 1922-23 season, consisting entirely of Russian compositions, with Sergei Rachmaninoff, the foremost Russian composer and pianist now in the United States as soloist, drew one of the very largest matinee audiences in the Odson yesterday. But for the fact that reference to wearers of crowns is now that one might say that the distinguished visitor was totally unknown as he came upon the stage to play his own concerto No. 2 in C minor for piano and orchestra (opus 18), given by him at these concerts on February 11 and 12, 1924, when the late Max Zach was the conductor and the soloist, it is that it created a most favorable impression at that time.

With so thorough a review of Rudolph Ganz at the direction desk yesterday's essay on the part of the orchestra was given with an sharper tempo, but the momentary was twice in the third movement between the solo and ensemble instruments were soon rectified by the soloist, who knows his own work so well that he could keep his eyes on the baton and still bring about almost perfect accuracy.

Those sweetest solemn moments that abound in the adagio neither reminiscent nor imitative of Chopin but producing a Chopinesque effect on the latent listener when the piano announces the theme afterwards developed in consonance with the hands—those moments, let it be said, were beautifully intoned by the visitor. And in the allegro scherzando neither reminiscent nor imitative of Rimsky-Korsakoff, but partaking freely of that other great Russian's tone color in the Scheherazade, there was an accent of pulsating fever that conjured up pictures of the Diaghileff Ballet.

It was in listening to the second movement (adagio) that the value of Rachmaninoff's composition in a direction other than the pianistic was best apparent. There are sentences here for oboe and clarinet and later repeated by the piano, in which the latter strives valiantly for but never attains the poetically sustainable tone of the reeds. Which leads to the hope that some day Sergei Rachmaninoff may write a symphony in which such mellifluous sequences as occur in his C-minor concerto might be heard with a closer approach to their true tonal value.

The soloist's performance was approved by the audience with bursts of applause including unwontedly strident balcony whistling, and this demonstration put the quieter portions of the house into the expectant mood for an encore.

### Encore Denied.

Rachmaninoff came forward to shake hands with the conductor and the concertmaster—and disappeared amid three or four boisterous r-deals. When the trio of Odson functionaries came from the wings to close and remove the piano, the noise had risen to a furious pitch, and many regular subscribers were perturbed lest the Zelig-Fachmann incident of eight or ten years ago would be repeated.

On that occasion the audience demanded a third encore from that greatest of Russian Chopin players, Vladimir de Fachmann, but Zach would not have it and ordered the removal of the instrument. However, the diligent reconnoitered without his listeners. When he appeared at the desk to lead his men in the orchestra's concluding number, the applause for De Fachmann continued, throwing out the music, Zach, leaving the selection unfinished, laid down his baton and, with chin in air, marched off the stage. And the concert ended then and there.

But yesterday things were different. We have grown calmer and are more submissive to authority by whomsoever chooses to exercise it. In this case it was Rachmaninoff.

After the concert he explained that this season he is not giving encores at symphony orchestral concerts. "It is not being done anywhere this season," he said. When his attention was called to the paragraph in the house program which reads: "The artist may grant one encore if the audience desires it," he answered that he was not made aware of a rule which appeared to him as being peculiar to St. Louis.

The concert began with Glinski's overture to the fairy opera "Russian and Lyudmila," a bright piece of work, especially grateful for the violin choir, and which was well received by the audience.

Tschalkowsky's Symphony No. 3 in E-minor was given a careful reading by the conductor and the performance of the andante was in the orchestra's most capable vein. The finale was wrought to a majestic close.

The greatest Russian tone-poet's best overture, "The Year 1812," descriptive of Napoleon Bonaparte's debacle, ended an afternoon rich in stirring music.

The above program is to be repeated tonight to a completely sold-out house. Thus the end of the 1922-1923 Symphony Orchestra season will come to a deservedly brilliant and prosperous conclusion.

The Journal to Crack