

## AN ORCHESTRAL TRIUMPH

**Boston Symphony Gives Brahms Work Masterful Reading.**

### RACHMANINOFF THE SOLOIST

**Russian Composer-Pianist Plays His Second Concerto—Mr. Fiedler's Increased Effectiveness.**

The Boston Symphony opened its Baltimore season last night at the Lyric Theatre and, with the assistance of Mr. Serge Rachmaninoff, pianist, presented the following program.

Weber.....Overture to the Opera "Der Freischutz."  
Brahms.....Symphony No. 2 in D major, Opus 73.  
Rachmaninoff.....Second Concerto for Pianoforte, with Orchestra, Opus 18.  
Richard Strauss....."Till Eulenspiegel's Merry Pranks, after the Old-fashioned English Manner—in Rondo Form," Opus 25.

A better known or more pleasing overture could scarcely have been selected than "Der Freischutz," which received a clever and satisfactory performance. In comparing the Boston orchestra with some of



**SERGE RACHMANINOFF**  
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the celebrated European organizations the hearer cannot fail to be struck by its splendid balance. Each family of instruments being equally prominent and the brasses being held in proper subjection. This applies not only to the opening number, but throughout the entire concert.

The chief work of last night's performance was the symphony, the selection falling upon Brahms' No. 2. It is commonly said that music is the language of the emotions, and this phrase expresses one of those half-truths which humanity delights to hug. Emotion is the inspired and motive power of music, but without intellect it is totally ineffective. Intellect is the controlling and directing agent. It is exceedingly difficult to say where motion ends and intellect begins, but the moment emotion is controlled the higher faculties of the mind come into play.

Just such thoughts pass through the mind on hearing a Brahms' symphony, more especially the one in D major. Emotion is a prominent factor in the work, but is well controlled by the enormous intellect of the composer. The opening movement is melodic in conception and broad in construction and gorgeous in orchestration. But one cannot help feeling throughout that development was ever stronger in Brahms than melodic creativeness. The second movement is the least attractive. But the third is perfect as a poetic piece of invention. And how delightfully Mr. Fiedler interpreted it.

The soloist was the well-known composer Rachmaninoff. This is his first visit to the United States, and his reception by the audience was in proportion to his popularity as the composer of a certain prelude. He gave his second concerto for piano and orchestra.

As a pianist Rachmaninoff is endowed with considerable technique but he is more blessed than the mere technician. He has musical feeling and understanding, plenty of temperament and a fine comprehension of the value of the orchestra in connection with the piano, even if he did score rather heavily at times.

As a composition, the work is worth a second hearing, and, indeed, would bear it.

But after only one hearing the opinion would be formed that the concerto contains much really good writing, although the material of which it is made is of rather a dinky nature. There are many excellent passages, but the interest flags at intervals, while the melodic scheme is rather ordinary. However, this is only the impression gleaned from a single hearing, and doubtless fresh beauties might appear beneath the surface on closer acquaintance.

A bright and spirited performance of Strauss' "Till Eulenspiegel" brought the concert to a close.

Mr. Fiedler is more at home with the men under his baton than last season, and, by means of what would seem to be a stronger control, enforces his readings upon the orchestra with better and more effective results.

W. G. O.