

## RACHMANINOFF REAPPEARS

Composer-Pianist Again Heard at Mrs. McAllister's "Musical Morning" at the Somerset

The twelfth of Mrs. McAllister's "musical mornings" at the Hotel Somerset assembled the largest audience this forenoon that has responded to these entertainments during the present season. It was an audience which obviously came to listen to Mr. Rachmaninoff, who had returned to play two groups of his smaller pieces for piano. The preludes (in F-sharp minor, G minor and C-sharp minor, for one group) and the Melodie, Barcarolle and Humoresque, for the other group, were heard under more favorable conditions than in the wide spaces of Symphony Hall at the composer's recital. The ballroom of the Hotel Somerset is of about the amplitude for music of this range. Its acoustics yielded up the minor voices which are such an important contributory effect in Mr. Rachmaninoff's music; the singing treble accompaniment to the Melodie came with greater distinctness, the original and often unique figures of the Barcarolle declared themselves more plainly, and the Humoresque, both in the grotesquerie of its bass and the sonorities that swing through its upper registers, made its effect more intimate. For the three Preludes, Mr. Rachmaninoff was, as usual, more remote, and duly mysterious. In the earlier pieces he may have been playing to his hearers, as the occasion invited, as to a group in a private drawing-room; in his Preludes he was playing solely to his music. The impression of all the pieces was one of deepening conviction of their lasting quality as pure music, some more spontaneous than others; some frankly inspired as against others more thoughtful and calculated, but all the fruit of true artistry.

The other numbers of the programme were contributed by Mr. Samuel Grunson, the violinist, whose right-hand technique outstrips his bow arm, and Mme. Corinne Rider-Kelsey, who was in exceedingly good voice, and made her three groups of solos, (from Haydn and Handel to MacDowell and Henschel) a steady climax. Grieg's "Svan" was sung with keen perception both of its poetry and its music; Wolf's "Mausfallen-Sprüchlein" with quaint humor; Woodman's "Ashes of Roses" made the stanzas of lyric beauty and Henschel's "Rainbow" caught the glow and grandeur of the measures. Mr. Grunson played one of Brahms's Hungarian Dances and "Guajiras" by Mr. Arbos, who was formerly the concert-master of the Boston Symphony Orchestra.