

## THE PHILHARMONIC MATINEE

### RACHMANINOFF REPEATS HIS NEW PIANO CONCERTO.

The Russian Composer's Work Heard With Applause—Gustav Mahler and the Orchestra Play Bach, Wagner and Smetana to a Large Sunday Audience.

Concertgoing folk gathered yesterday afternoon in good number to hear the Philharmonic Society or Sergei Rachmaninoff or both make music under Gustav Mahler's direction in Carnegie Hall. How far the presence of the Russian pianist was responsible for the size of the audience need not become the subject of speculation, and in any case no reliable guess could be made, for there are as many indeterminable factors entering into the aggregate drawing power of such a concert as in a successful book or play. As it turned out, there was plenty to interest those to whom good orchestral playing makes appeal and there was also a comprehensive disclosure of Mr. Rachmaninoff's art both as composer and pianist.

The programme opened with the suite of Bach's music already performed several times this season and again repeated by request. Next came the third piano-forte concerto by Rachmaninoff, which had been made known some weeks ago by the New York Symphony Society, and this was followed by the prelude and finale from "Tristan und Isolde" and the overture to Smetana's opera "The Bartered Bride." In the Bach suite, which is a pasticcio made up of two movements each from the second and third suites written by the giant of modern music, Mr. Mahler played the clavier as on previous occasions and the work went with spirit and dignity.

The Rachmaninoff concerto renewed on second hearing the agreeable impression made at its première. It is unquestionably too long, and if the composer's expression had taken pictorial form instead of musical he would have been accused of trying to tell too much within the limits of a single canvas. He would also have been charged with so crowding his ideas that they had not sufficient elbow room and with failing to provide contrast and relaxation for the eye. The Russian's themes are of genuine interest and beauty, but the composition needs the simplification that comes from careful editing and respacing. Of its sincerity and its authentic musical inspiration the appreciative listener is never in doubt. Mr. Rachmaninoff's playing was again that of a skilful pianist with a loving touch. The audience gave full evidence of its pleasure, and Mr. Mahler might properly have shared some of the applause for his able management of the orchestral part of the concerto.

The "Tristan" prelude and finale have been played with more intensity than yesterday, yet there was a touch of the old magic in this music as the Philharmonic men presented it and the steps by which the conductor attained the fine climax were judiciously chosen. Here, as in the Smetana overture that brought the afternoon to a brilliant close, the technical proficiency of the orchestra and its massive yet flexible body of tone were clearly in evidence.