

## BOSTON SYMPHONY'S SUPERB PROGRAM

Famous Orchestra Led by Max Fiedler Evokes Storm of Applause from Vast Audience

### ROCHMANINOFF IS ACCORDED OVATION

The Boston Symphony Orchestra gave its annual Buffalo concert last night in Convention Hall before an audience which in point of size and appreciation did full honor to the notable event.

Conductor Fiedler's program was most delightful, offering as it did such variety of composition, each so compelling and individual in its interest. It began with Weber's overture to Euryanthe, a work that glows with poetry and enchantment and in which the wonderful powers of the composer in imaginative insight and supremely beautiful orchestral writing are found to an unsurpassed degree. Mr. Fiedler conducted this with a warmth of feeling and enthusiasm for the music that communicated itself to his audience and brought immense applause for the performance.

#### Vivid Scheherazade.

Scheherazade, a symphonic suite after "The Thousand Nights and a Night," by Rimsky-Korsakoff, was a work that showed the virtuosity of the orchestra and the masterly qualities of Mr. Fiedler. It is program music of the most vivid type, nowhere deeply emotional but of intense interest and might be an exposition of the powers of an orchestra, so abounding is it in searching, poignant and effectual expression.

The Scheherazade motive, which is played by solo violin, opens the first movement which is full of the wave motion of the sea and is heard again in the second, the "Story of the Kalendar-Prince," where there are passages for wood-wind instruments that are as definite and vivid as speech. The third movement is simple, easily followed, being built on a broad melodic strain. The last movement, "Festival at Bagdad," and destruction at sea, is the climax of the composer's remarkable genius for orchestral resource and power of rhythmic and thematic elaboration. A brilliant, incisive and colorful performance was given this work that aroused a storm of applause.

A great event of the evening was the first appearance of Sergei Rachmaninoff, who played his own second concerto for piano.

#### Rachmaninoff Triumphed.

Mr. Rachmaninoff is today one of the most distinguished of the modern Russian school, which is associated the world over with Tchaikowsky. He has written in all the larger forms and while his writing is permeated with the common Russian characteristic of melancholy, he has a style of musical speech that are individual and unique. His second concerto is a most genial work, full of dignity and an impressive quality of earnestness.

The pianist's manner of performance bears the stamp of sincerity and loftiness of spirit absorbed to self-forgetfulness in his task as interpreter. Such qualities are too rare and powerful not to irresistibly impress, and the reception given Mr. Rachmaninoff last night was a repetition of every other since his appearance in America. Numberless recalls brought the famous composer forward.

The concert closed with performances of the "Waldweben," from Siegfried, and the prelude and "Love Death," from Tristan and Isolde, of which the latter was a revelation of Mr. Fiedler's qualities of expressiveness, illumination of poetic beauty and large field of sympathy, all of which were reflected in the delicacy and splendor of tone and sensitiveness of response of the orchestra, on which he played as an instrument.

The beautiful concert was under the local management of Mrs. Mal Davis Smith.