

Music

Mr. Rachmaninoff Plays Russian Compositions in Carnegie Hall

By H. E. Krehbiel

We question if there is a chord in Mr. Rachmaninoff's soul which could be made to vibrate in response to a frivolous appeal. But there are gradations in the seriousness of his attitude to his art. At his first recital he was all the master interpreter engrossed in the task of expounding some of the music which has his reverence, as it had had the reverence of generations before him. At the second he seemed to feel, or at least he made us think so, that he was a hired entertainer, whose business it was, with as little sacrifice of dignity as possible, to make the kind of music which his employers deemed desirable. In his third recital, which took place in Carnegie Hall yesterday afternoon, he resumed the function which is evidently most to his taste. This time, however, he presented himself, as an exponent of the national school of music to which he belongs—the Russian. His programme comprised compositions by Scriabine, Medtner and himself. The lion's share he allotted to Scriabine, whether wisely or not we shall not attempt to say. Scriabine is, or was in the days whose glory is fixed, in most enduring colors, the Russian successor of Chopin; and as such the lovers of the pianoforte idiom, give to him a larger share of their admiration than to any of his compatriots.

But the music which challenged the most serious interest yesterday—(outside of that which for a sentimental reason attached to that of Mr. Rachmaninoff himself) was that of Medtner. This was not because he is the least known of the three, although he has remained practically a stranger to our concert lists, but because of the originality and beauty of the pieces played. They were a so-called "fragment" entitled "Tragédie" and three short pieces labelled "Fairy Stories." Fecund in melodic thought, markedly modern in harmony, they yet disclosed a master's appreciation of the value of logical procedure and form. In this latter respect they were paired by the composer's own compositions, which opened and closed the concert—a set of variations on a theme by Chopin and six studies entitled "Tableaux." The theme, we think, was that of the Prelude in C minor, the twentieth of the set of twenty-four, and it was presented in

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a number of varied and extremely interesting phases, which compassed a large gamut of emotional phases, though it never carried us far outside the magic realm into which the creator of the theme led us. Mr. Rachmaninoff's playing was full of strong grace and eloquence, masterful, appealing, convincing.

Mme. Galli-Curci Heard In Hippodrome Concert

Admirers of Mme. Galli-Curci thronged the Hippodrome last night at the concert given by the forces of the Chicago Opera Company. She was the only soloist, the orchestra under the successive batons of Messrs. Stua-

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