

**"ARTISTS' CONCERT"  
ON FINAL NIGHT  
DREAM OF MELODY**

**Frieda Hempel's "Blue Danube" and Handel "Arioso" Delights Audience.**

**RACHMANINOFF THE  
DOMINANT GENIUS**

**Crashing Chords of His "Prelude" Add Somber Note to Whole.**

The admirable stories of the concert at Norfolk this year, sent to the "Courant" each evening by Philip Curtiss, whetted the appetites of some music-lovers in Hartford to the extent of making them pull every string to get the coveted invitations to the final concert of the series—that so-called "artists' concert"—that was given in the Music Shed on Thursday evening. And, as Mr. Curtiss duly reported, their efforts to obtain the invitations were well worth while, for the concert was greatly to be enjoyed.

The concert would have been notable anywhere, but in the Norfolk



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environment of hospitality, enthusiasm and loveliness of surroundings it was even finer than it could have been under ordinary conditions. An excellent orchestra, a great pianist and composer, and a charming prima donna in best voice and mood presented a musical combination possible only under exceptional circumstances; and every person in the audience in front and the big chorus on the stage felt the value and importance of the hour.

But speaking of the hour reminds one that charming Norfolk hasn't adopted Hartford time this year and, therefore, Hartford watches looked up at their owners and shouted "eleven o'clock" just as the first strains of the magnificent Tchaikowsky symphony were played. And inasmuch as no good music lover would lose a single measure of that wonderful work—to say nothing of the thrill that goes with the singing of "America" by chorus and audience at the close of the concert in Norfolk—there were some Hartford folks who didn't get home that night till quite early in the morning. The sun wasn't up, but a very much belated and very beautiful moon was in the eastern sky, as the sojourners and pilgrims made their way home. And all the way bits of the airy, seductive grace of the "Blue Danube" waltzes floated through their minds, or lovely strains from the splendid "Pathétique" of the somber, crashing chords of the Rachmaninoff "Prelude," sounded again in the rushing air of the night.

It certainly was not too much to say, as Mr. Curtiss did say, that Rachmaninoff was the dominating force of the Thursday concert. And though the great Russian plays and composes the darkest of dark music in a way that makes one absolutely feel the thick, rich texture of the tones yet there is such beauty, such splendor in it all as to make the listener rejoice that such things may be for those who have ears to hear. Sergei Rachmaninoff combines the composer, the great pianist, the tone-painter, the poet of sound. It is easy to say that his music, his playing are essentially Russian; and it is as true as it is easy when one remembers that the Russians have music for every emotion, every occasion of life. So it may be felt as one listens to Rachmaninoff's music or his playing, that here is one to whom music is a means of expression of everything. The fact that all the music offered in the name of the great Russian at the Norfolk concert was of the type known as "heavy" does not mean that the joys of life may not be portrayed in the work of the playing of the gift-man, and undoubtedly his expression of joy in music would be as individual, as impressive in simplicity and sincerity as his musical painlines of the blackest of despair's dark nights.

In thinking of the Russian who shone so brilliantly at Norfolk the orchestra that gave so splendid a performance of his work must not be forgotten. This orchestra, its members selected for the Norfolk festival by its admirable conductor, Henry F. Schmitt, did very varied and very excellent work. It played under three different conductors on Thursday evening and gave to each admirable and facile aid in interpretation. Young and graceful Chaimers Clifton, directing the strange and not extremely impressive measure of Edward Tullingsme Hill's "Prelude to 'The Trojan Women,'" was finely supported in his endeavors to make the work seem im-

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