

## NEW CONCERTO PERFORMED.

### Rachmaninoff Plays His Composition with New York Symphony Orchestra.

At the concert given by the New York Symphony Orchestra yesterday afternoon in The New Theatre, Sergei Rachmaninoff, the Russian composer-pianist, played his new pianoforte concerto (No. 3 in D minor) for the first time anywhere. It is seldom that a New York audience has an opportunity to hear the first playing of a work of this sort in the larger forms of musical composition, and yesterday's audience, which was very large, seemed to be extremely appreciative of this chance to hear a composition at first hand.

Mr. Rachmaninoff's new concerto is unusual in many respects. In the first place, the title, "Fantasie," would seem to suit it better than "concerto." The work is rambling in its texture and unsteretyped in its makeup. The first movement, instead of a pianist in the ordinary concerto, is neither long nor brilliant. The first theme is strongly Russian in character and bears a marked resemblance to the idea of this composer's c sharp minor prelude. A singing second theme follows as a matter of course, and the two are worked out and repeated in the ordinary form, with a startling pianissimo finale. A wailing Russian note pervades not only this movement, but the other two as well.

Mr. Rachmaninoff has labeled the second movement, which takes the place of the ordinary "andante," an "intermezzo." It is rambling in character, in several tonalities and several tempos, and leads finally into the finale, which is the longest and the most brilliant movement in the work.

Yesterday, when the composer had finished the finale, he received a well-deserved ovation from the audience, and it is likely that the concerto will be heard soon again, if for nothing else but this last movement, which is quite out of the ordinary in its effectiveness. It commences with a choppy, dashing theme in the minor mode, and the ordinary finale marcer. Other ideas follow each other. In the middle there is introduced a long passage in slower tempo, with a very lovely melody. A cadenza and a repetition of the original ideas lead to the coda, which commences prestissimo and pianissimo and ends with a repetition of an earlier theme, played broadly by orchestra and piano.

The finale made a deep impression, and the concerto as a whole is interesting. Probably many other pianists could play the work better than the composer himself, and yet his reading of it was in many ways masterly. Mr. Damrosch's interpretation of the accompaniment could hardly have been improved.

The programme included Mozart's C major symphony, Lalo's "Arlquin," a pretty trifle played for the first time by this orchestra, and Cyabrier's familiar "Marche Joyeuse."

The stage setting for the orchestra has been changed so that the stage is now entirely boxed in. As a result, much more sound came out into the auditorium. The new experiment with the acoustics seemed to be the most successful yet attempted. The programme will be repeated Tuesday evening at Carnegie Hall.