

# RACHMANINOFF CONDUCTS SYMPHONY ORCHESTRA; PLAYS OWN COMPOSITION

Yesterday's Symphony matinee might truly be called an historic occasion. One of the foremost living composers, Sergei Rachmaninoff, conducted the Symphony Orchestra in a performance of his own symphonic poem, "The Island of the Dead," and afterward he appeared as soloist in the performance of his second piano concerto. Neither of these compositions had been heard here before.

It was one of these splendid Symphony concerts that have made the name of Boston honored throughout the musical world. Rachmaninoff was due here in October, but his arrival was delayed, and instead of making his first appearance in America at Symphony Hall, as had been originally planned, he made it at a recital given at Smith College. Then he came to Boston to rehearse with the Symphony Orchestra for the concert at the orchestra in Philadelphia on Nov. 8, and afterward in other Eastern cities. He made his debut as a pianist in Boston on Dec. 1, and the impression he left then was greatly deepened yesterday. The enthusiasm that followed the performance of the concerto was extraordinary.

## Difficult to Judge.

"The Island of the Dead" was played beautifully under the composer's direction. Mr. Rachmaninoff's somber aspect and somewhat remote and appropriate enough for one. His manner of conducting is decisive and expressive. Indeed, as a conductor he is much more demonstrative than as a pianist. The audience found the symphonic poem and its performance worthy of hearty, but not overabundant applause. The distinguished composer's manner showed enough of the gloomy picture and of the boat of the dead being rowed up to the dismal shore, being a much more convincing passage that eluded instant comprehension.

## A Master Musician.

But while the symphonic poem was powerful in the main the concerto was both poetical and popular. The symphonic poem represents Rachmaninoff's present strength and style which is full of mature and daring vigor, the concerto, being a much older composition, is naturally more conventional. It sticks more to the beaten path. One of the themes in the second movement of the

concerto had a fragrant beauty that affected the audience in the liveliest manner, and this movement was enjoyed most of all in the swelling finale, contrasted sharply with the sour style of the majestic poem. In the last movement of the concerto the eminent pianist showed a flashing technique. A master musician in this fall, serious-faced young man from Novgorod via Dresden.

The remarkable enthusiasm of the audience was not all kept by Rachmaninoff. He passed some of it to the orchestra with a wave of his arm. The band conveyed the impetus of Brahms' "Tragic Overture" and the preludes to "The Masteringers of Nu Remberg" were also on the program. Next week's soloist will be Mme. Carreno, the well-known pianist, who will play the Tchaikowsky concerto in B-flat minor, No. 1. The Symphony will be Beethoven's fourth. The holiday offering will be the pastorate from J. S. Bach's Christmas oratorio.

## LIZA LEHMANN'S CONCERT

One of the earliest musical events of the new year will be the appearance of Liza Lehmann, the English composer. She is to bring a quartet of singers to assist her, and among the many selections from her own compositions made for the occasion is the song cycle, "In a Persian Garden," which will be given in its entirety. Liza Lehmann is to play a number of piano pieces and the accompaniments for the singers, the program also containing a number of her own compositions. The date fixed for this event is the afternoon of Wednesday, Jan. 8, in Symphony Hall. The concert is being given to interpret her songs. Her Boston appearance as Mme. Jemelli, soprano, Miss Pelgrave-Turner, contralto, Dan Heddon, tenor, and Frederick Hastings, baritone. Master Bert Hole, coloratura soprano, will also assist and will be heard in some of Miss Lehmann's "nonsense songs."

## THE CHRISTMAS "MESSIAH"

Notwithstanding the large number of musical attractions recently the Handel and Haydn Society performances of "The Messiah" have held their usual favor with the public, and large audiences are assured for both the presentations of the work announced. At the performance tomorrow evening in Symphony Hall the society will have the assistance, in the solo parts, of Mrs. Grace Honner Williams, soprano; Miss Violet Elliott, contralto, Edward Barrow, tenor, and Frederick Barrow, bass. At Monday evening's performance the soloists will be Miss Josephine Knight, Miss Elliott, Mr. Barrow and Willard Tucker, bass. G. Tucker will be the organist and Emil Mollenhauer will conduct. An orchestra will also assist.

## LONGY CLUB

The Longy Club will give the first of its series of three concerts in Chickering Hall next Thursday evening, Dec. 23. The membership of the club is the same

as it has been in past years. Messrs. A. Maquatre and Brooks are the flutes, Messrs. Longy and Leonow, oboes; Messrs. Glasa and Mimart, clarinets; Messrs. Hain and Lorbert, horns; Messrs. Sadony and Helleberg, bassoons, with Mr. da Voto as pianist.

At its first concert the club will have the assistance of Mr. Schuchter, harpist. The program will include two novelties, Max Regers' sonata for piano and clarinet and Leland Cozzart's suite, which will be played by the Longy duo artists. The other number will be the Malherbe sextour for flute, oboe, English horn, clarinet, horn and bassoon.

## IRMA SEYDEL'S DEBUT

For the professional debut of Irma Seydel at Chickering Hall, Monday Jan. 8, a program has been arranged which promises to display the abilities of this young violinist to excellent advantage. Miss Seydel belongs to a musical family and has been a pupil of C. M. Loeffler. The selections for the day include the sonata "Le Trille du Diabla" by Tartini, the concerto in G minor by Bruch and smaller compositions. Carl Lamson will be the accompanist.

## CAVALIERI HERE JAN. 4

Lina Cavallieri, the famous soprano and beauty, was once a poor flower girl in Milan, Italy. She was finally taken up by a great vocal teacher in Milan. Today Cavallieri is one of the most conspicuous figures in the operatic world, and one of the best drawing cards of the Manhattan Opera Company. She will appear in concert Jan. 4, in Symphony Hall. This will be her first and only public appearance in concert in Boston this season.

## MUSICAL NOTES

The Hoffman String Quartet will give its series of chamber concerts this season in Steieler Hall. The first concert will take place on Tuesday evening. This quartet is to be played that night will be a new quartet by Alexander Winkler. Miss Alice Cummings will assist.

Landis Campanari, the first violinist to play as soloist with the Boston Symphony Orchestra, is soon to give a recital at Steieler Hall.

Mrs. Gisela Weber, who will give a violin recital in Steieler Hall Jan. 10, has been at the head of the viola department of the Cincinnati Conservatory of Music for some years.

Although Miss Edith Thompson, the pianist, has been heard in chamber concerts and has gained favor as an assisting pianist, she is to make her first appearance in a recital program at Jordan Hall on Saturday afternoon, Jan. 8.

With the chamber concert announced by the Keeble String Quartet at Chickering Hall one week from Tuesday evening, this organization will complete the twenty-fifth year of its existence. The program is as follows: Schubert, quartet in G minor; Lehar, "The Merry Widow" from Franz's quartet in F major; Beethoven, quartet in E major, op. 137.

Special interest has been shown in the coming appearances here of the Finlayson Quartet. The quartet will give three concerts, on Thursday evening, Jan. 12, Feb. 3 and March 2.