

RACHMANINOV IS HEARD IN CONCERT

Distinguished Russian Composer Plays Brilliantly With Symphony Orchestra.

HE APPEARS AS SOLOIST

Zinbalist, John McCormack and Friends of Music Entertain Other Audiences.

Six days for labor and the seventh for rest was more than a time for the musician, as well as for more emotional human beings but when rest began to be translated into recreation the makers of music arose and said unto one another: "Hail, here is a fat thing; let us make it with a mighty group." So now we have from five to seven concerts every Sunday and some of them are suggestive of comfort, while others need nothing more than the old shoulder of power music.

The concert of the Symphony Society in Aeolian Hall yesterday afternoon was worthy of attention, chiefly because Sergei Rachmaninov, the distinguished Russian composer, was the soloist. He was to have played the concert three times but the concertists were still enjoying the freedom of the sea somewhere away off in latitude and longitude. So the second concert had to be given. It was then it is directed for composers to have plenty of concertos.

We lately heard Mr. Rachmaninov in recital and found him intensely interesting by reason of the searching analysis, his strong individual style and his big musicability. With orchestra, however, he is even more of a brilliant character. In his hands with brilliant character of his music, with the majestic sweep of his majestic style and the sweeping melody of the heavens perfectly with the smart quartet and the rich colors of the orchestra.

Inspiring to Utmost Degree.

The second concerto of the Russian master is not new to most ears, but it acquired a freshened vitality under his hands. He knew what was in the work of course and he probably every shade of it which was not a matter of course, but inspiring to the utmost degree. No small part of the excellence of the performance was due to the orchestra and to Mr. Zinbalist's conducting. The accompaniment was admirable.

The other numbers on the list were Schubert's "Travis" symphony and Saint-Saëns's symphony, "Pavane." Both were well played but neither it was evident that Aeolian Hall and Carnegie Hall would be so well attended.

In Carnegie Hall Edwin Zinbalist, the young Russian violinist and cellist, was seen young and in good form and his playing was brilliant. He played the Goldberg exercise, which is the new level, "Cello" "Pavane" and a number of other pieces. He was heard by a very large audience. Mr. Zinbalist is always good to hear. His art is really, if not so fully, developing and the confidence of his style and fact have an inspiring though not without a shadow of the expressive shadow.

Friends of Music.

The Friends of Music gave their second concert under the direction of Arthur Henkel at the Hippodrome in the afternoon. The programme was offered by an orchestra and a chorus from the Metropolitan Opera House and Maurice Strakosky, conductor. The programme consisted of a symphony by Liszt, "The Hungarian Rhapsody" No. 14, by Schubert, originally a piano duet and orchestrated by Mr. Henkel and Rachmaninov's fantasy for piano, "Gloria." The concert was a success.

The "Musical" symphony, written when the composer was 23 years old, is in no sense a masterpiece. It is a beautiful and an excellent in Italian style and it was used as an overture to Giuseppe Verdi's "Vilfredo Parola" for which opera it was probably written. The "Gloria" fantasy in the concert part has words by Christian Hoffner, who were rendered generally in English. The theme of the fantasy is that of the composer's "Gloria."

The society deserves credit for its efforts to bring forward modern hand works, even though they may not be those of our great composers. Compositions in the field of these hand works, which bear strong marks of genius, are not wont to be resting in Italy. However, these compositions do not make sufficient use and in them could easily replace some of the whole program in present day concert lists.

Brilliantly Performed.

The concert evening had a really portion of the composer's "Pavane" which the Schubert number, the orchestra. His "Pavane" interest and the Henkel-Fachner served well for an inspiring piece. As a whole the programme was brilliantly performed, and that music of it would have been heard in other settings in a larger hall.

Special comment must be made upon Miss McCormack's playing in the "Pavane." The piano part is a leading one and she delivered it with admirable style and finish.

John McCormack gave a second concert last night at the Hippodrome. The program here was an excellent program and it was from Handel's "Alexander" songs by Messager, Roubini, and others. The "Pavane" and "Gloria" were also given. The "Pavane" was played with a brilliant record from the Royal Academy, which he played nearly 20 years ago and last night he was heard here again with the tone when he played two groups of violin solo.