

MUSIC

Mr. Rachmaninoff Plays His First Concerto at Carnegie Hall

The first symphony of a Russian musical revolutionary and the first piano-forte concerto of a Russian composer who enjoys a great renown without having found it necessary to wave the red flag in art were the attractive features of the concert given by the Russian Symphony Orchestra at Carnegie Hall last night. The symphony was Stravinsky's, in E flat, which, though ten years old, had its first performance in New York at one of Mr. Altschuler's concerts two years ago.

Through the agency of some of his ballet music Stravinsky occupied more attention than he is occupying at the present moment, though we shall think of him with not a little enthusiasm next week, when "Petrouschka" is to be revived. His symphony last night produced an agreeable impression, though perhaps not so forceful as one as it did when heard for the first time. This may have been due partly to the performance, partly to the fact that curiosity having been satisfied it was heard with a somewhat more critical ear.

Still it disclosed again the germs of the genius that has since come to fruition and helped to confirm the belief that he who learns how to do the academic things well is the one who is entitled to break down the walls of conservatism when they become an obstacle to progress. It is the genius who has mastered the old model who is entitled to create a new one.

Last night we thought we observed the 'prentice hand in the orchestration of the work, but this did not stand in the way of appreciation of the fact that the student, still under the influence of his master, had ideas to express and the capacity to express them. We found again that the greater part of his composition was beautiful music, virile in thought and utterance, fluent always, pulsating with rhythmical vigor, neither strikingly original nor strikingly national, yet with an individual note and convincing.

It seemed more Slavic than Mr.

Rachmaninoff's concerts, which he has revised and which he played for the first time in the revised form last night. That, after all, reminded us of Dr. von Bülow's remark some forty years ago that the best contemporary German music was then making in Russia, though it was long before Mr. Rachmaninoff's day. But we should like to hear the work again with more precision and lucidity in the orchestral part.

The concert came to an end with Rimsky-Korsakoff's suite, "Tsar-Sultan."
H. E. K.

Plays and Players

The new Stuart Walker bill at the Punch and Judy Theatre will be made up entirely of Dunsany plays. They will be presented for a fortnight and will include "The Golden Doom," "King Argimenes and the Unknown Warrior" and "The Gods of the Mountains."

A new Samuel Shipman play will be presented by A. H. Woods in the spring, making the fourth Shipman production this season. It will be called "The Woman's Guarantee."

Constance Binney will make her first appearance as a dancer at the Ziegfeld Revue and Midnight Frolic Monday. She has just emerged from the movies and previous to that appeared on the legitimate stage in a Winthrop Ames production.

Winchell Smith and John L. Golden are making arrangements to send abroad "Lightnin'", "Thre Wise Fools" and "Turn to the right." All three companies will have their original casts except in one or two rôles of "Turn to the Right."

Hippodrome Moves to Protect Its Title to "Everything"

Charles Dillingham has begun action in the Chicago courts to restrain the Hippodrome in Chicago from advertising "Everything" as the attraction at that playhouse. "Everything," by R. H. Burnside, is a copyrighted title, and the contention is that it may be used only by Charles Dillingham and the New York Hippodrome Corporation. The Chicago Hippodrome was formerly known as the Great Northern Theatre.