

BOSTON SYMPHONY

Rachmaninoff Plays His Second Concerto With Great Distinction

For the first time in its thirty-four years of visits to Philadelphia, the Boston Symphony appeared on other than a Monday night. The change was due to complications elsewhere and is not to be a precedent. The Academy of Music was crowded in every part last night, the special interest being Rachmaninoff in his own Concerto No. 2, in C minor. In a rather long programme this was by far the most notable number. It is nearly ten years since the composer gave the same concerto here with the Boston Orchestra, and a second hearing only added to the appreciation of a singularly beautiful work containing many musical novelties.

The composer was in poetic mood last night and played the romantic themes with delightful charm. So much has happened in Russia since he last played the number here that one was able to read into it much more of the Russian life than was possible at the first hearing. Beneath the melody one could get more clearly the note of Russian melancholy while the drastic conclusion with its singular thematic treatment seemed almost like news from Petrograd. A heartier reception and one more deserved has seldom been accorded an artist at the Academy.

The rest of the program consisted of Franck's "Psyche" played with academic nicety; Saint-Saen's familiar "Phaeton" with its florid ebullitions of color; Faure's "Skylock" suite in which the delicacy of the organization was shown at its best and, lastly, Weber's Overture to Euryanthe, inserted for no particular reason at the end of a program already long enough.

Director Ribaud conducted as usual with precision and musical intelligence, and the orchestra showed the benefit of the month's training since its last appearance.
