

## RACHMANINOFF IN A NEW CONCERTO

A new piano concerto by Rachmaninoff, played with the composer at the piano, and the first concert of the season of the Boston Symphony Orchestra with Pierre Monteux as conductor, were the two musically important events that brought a capacity audience to the National Theater yesterday afternoon for the first of the five concerts of this orchestra, presented by Mrs. Wilson-Greene.

If M. Monteux continues to give as finely built programs, with the spirit and fineness of his interpretations, this will prove a significant season with the Boston players.

Seldom is one privileged to hear a great creative artist interpret his own work. And Sergei Rachmaninoff is doubly great in that his playing and his creations are both great art. He grips one with the depth of his musicianship, the power that is in him—not in force, but in idea, in all that genius gives which words cannot express. And he sways and thrills one with the mastery and the exquisite pianism of his playing.

It was his third concerto. His second he played here last season. Racial, yet universal, there is such a wealth of imagination in this composition that one would like to program it, rather than say "concerto for piano-forte with orchestra, in D minor, No. 3, Op. 30."

A romance it is, not a tragedy. Pure melody he has given, set in an infinity of entrancing music figures 'till one marvels at the mind that has strung them together in such unity. The orchestra is equally rich in this tone-poem. Varied rhythms, character, warmth of color and vibrancy are in the orchestra. And the piano holds cadenza passages of exquisite runs and trills as of running waters. A ballet moment—a long crescendo—fair dynamic force, and tone-painting of exquisite hue.

### Spirit of Russia.

The waltz! It enters into whimsical romance of the second movement with irresistible Russian spirit, intense, capricious, a Bacchanale in a pastoral setting! While the finale works into a soaring love song as sweeping as the love death of "Tis-tan." Six or more recalls thundered approval. Even the orchestra joined in enthusiasm for the great master, a Titan, and artist!

In his program M. Monteux added the exquisite prelude to "The Afternoon of a Faun," of Debussy, giving in all, a pure classic of Haydn in the happy symphony entitled "The Queen of France," and then in relief, the great Russian Romance, this myth of France, and types of Spain in the Enesco "Suite." It revealed analysis, animated by a touch alive and subtle, with complete mastery of detail.

### "Intermede" Fascinating.

The orchestra played superbly. The "Prelude in Unison" of Enesco was a great achievement as this entire huge body—like one great instrument—wrought out the vibrant, sweeping color in rich tones and strange tonalities. Fascinating was the "Intermede" with its four-four rhythm against a six-eight.

The rhythmic sway of the Latin is as compelling as the Slav. Into the other worldliness of the "Faun" he put a life and passion, and an individuality that made it new. The symphony was a series of delicious figures of contrast and delicate caprice.

These types stand out strongly stamped as sheer beauty and charm, as atmosphere and wonder, and again as Oriental temperament and tone in counter rhythms that waltzed into a Bacchanale, that held rich harmony in massive chords. M. Monteux offers vital and fine interpretations with that dramatic response that holds his hearers—expectancy.

J. MacB.