

Master Players Make Brilliant Week-End Music

By Sylvester Rawling.

SERGEI RACHMANINOFF, the Russian pianist-composer, playing the solo part in his own third concerto at the Symphony Society's concert in Aeolian Hall yesterday afternoon, was the predominant figure in a musical week-end of extraordinary interest. There is neither time nor space to dwell upon the merits of the composition, which Mr. Damrosch made known to us for the first time a decade ago, because this record must deal with personalities, so many there were within the forty-eight hours that compel attention. Suffice it to say that the work glows with color, is fecund in imagination, and is a fine example of up-to-dateness in construction. Mr. Rachmaninoff was splendidly effective in the pronouncement of his own part and Mr. Damrosch and the orchestra supported him brilliantly. After indulging itself in many recalls, the crowded audience, made up of music lovers not easily aroused to such a demonstration, stood in company with the musicians and cheered him. The remainder of the programme consisted of Charpentier's "Impressions d'Italie," Elgar's introduction and allegro for strings, and Percy Grainger's rollicking children's march "Over the Hills and Far Away," in which only the double basses of the string choir are permitted to take part.

Before the ovation to Mr. Rachmaninoff there had been paid a tribute that rivalled it to Fritz Kreisler, the master violinist, who was giving a recital at Carnegie Hall yesterday afternoon in the presence of an audience that crowded the house to capacity. But affection for him played a large part in the demonstration. It was bestowed as he appeared upon the stage, without pre-knowledge of the super-poise and skill with which he was to play. Never has he appeared to better advantage than in Mozart's concerto in D major, in which he had the assistance of Carl Lamson at the piano, and in the Bach sonata for violin alone. The rest of his programme, which I could not stay to hear, included pieces by Rachmaninoff, Brahms, Granados, Paganini and Walter Kramer, and, probably, half a dozen or more extra numbers.

Mischa Elman got his tribute of adulation from a crowded audience at the Hippodrome last night, when he was soloist with the Philharmonic Orchestra. Always an expert violinist, he is now a serious musician, with technique and tone unimpaired. His playing in the Beethoven concerto was admirable. Mr. Stransky and his men evoked a storm of applause by their spirited playing of Wagner's "Wotan's Farewell" and the "Ride of the Valkyries." Twice he was forced to bring the band upstanding to acknowledge the applause. It was a treat to hear again the red-blooded and muscular music of the great composer.

The Friends of Music, at the Ritz-Carlton yesterday afternoon, gave a rare treat to their patrons by engaging Gulomar Novace for a piano recital of classic music. She charmed and fascinated by the limpid grace and the rhythmic life she infused into Mozart's sonata in A major, and

by the poise and understanding with which she delivered Beethoven's sonata, opus 27. She played, besides, Bach's toccata in D, the Bach-Buoni chagone and a capriccio by Brahms, the latter an added number.

Another interesting afternoon in the American Concert Course was enjoyed by a large audience at the Manhattan Opera House yesterday; Thomas Chalmers took the place of Emilio De Gogorza, indisposed, singing Morris Cluss's "Roses" and two negro spirituals by Henry T. Burleigh with fine spirit. Mabel Garrison sang Rimsky-Korsakov's "Hymn to the Sun" admirably. A third contribution to the programme was Lester Donahue, pianist, who played Liszt's "St. Francis Walking on the Waves."

Yvette Guilbert gave a recital at Maxine Elliott's Theatre last night. Her scintillating comedy, her tragedy, her pathos, her biting satire and her cynicism held her audience. She was particularly fascinating in two piquant and naughty chansons orpeline, and she showed great dramatic force in a French translation of Macleod's "Priere des femmes."

E. Robert Schmitz, pianist, at a recital in Aeolian Hall on Saturday afternoon elected to exploit exclusively modern composers. He included in his programme three etudes by Debussy, played for the first time. They are from a volume dedicated to the memory of Chopin, 1915, disclosing a hitherto unknown Debussy—Debussy the schoolmaster; for the three etudes pursue a definite technical object: The first is an octave study, the second a study of chromatic progressions, and the third of chords.

Victoria Boshko, handsome and fiery, at a piano recital in Aeolian Hall on Saturday evening, played Beethoven's thirty-two variations and Haydn's andante in F minor with sufficient variety of color but hardly in a pure classic style. In her Chopin group there was much technical blurring, but in the "Funeral March" of the sonata she achieved a finely sustained and impressive interpretation.

Toscha Seidel was the soloist at the Philharmonic Society's concert in Carnegie Hall on Saturday night. He played his part in Tchaikovsky's piano concerto in D major with skill and understanding. Mr. Stransky's principal work for the orchestra was Beethoven's fifth symphony. There were also on the programme Grieg's "Symphonic Dances" and Liszt's second Hungarian rhapsody.

Mr. Monteux and the Boston Symphony Orchestra at Carnegie Hall on Saturday afternoon gave an exposition of Tchaikovsky's "Pathetique" symphony that was engrossing. Besides the programme held Schmitz's suite, "The Tragedy of Salome," and Albeniz's "Catalonia," a folk suite in three parts.

"Il Trovatore" was sung at the Metropolitan Opera House on Saturday afternoon before a crowded audience. Jeanne Gordon was unfamiliar but effective as Azucena and Claudia Muzio scored as Leonore. Giulio Crimi was Maurice and Amato was the Count. Mr. Papi conducted.

Benno Moiseiwitch, a new Russian pianist, was the visiting soloist at last night's concert at the Metropolitan. He found favor with the overflowing audience. Pasquale Amato aroused enthusiasm with his stirring songs, and Marie Sundelins also was well received. Hageman conducted.