

## CONCERTO PLAYED BY RACHMANINOFF

Pianist Heard at Aeolian Hall  
in Third Work of Own  
Composition.

HE RECEIVES AN OVATION

Fritz Kreisler, Mabel Garrison  
and Yvette Guilbert Are  
Other Sunday Features.

"Six days shalt thou labor" plainly was not intended for musicians and therefore not for those whose duty it is to accept with profound seriousness all things done by musicians. Concerts filled the day and the evening yesterday. Orchestras thundered, pianists crashed, violinists vibrated, singers warbled and all the air was crowded with joys indescribable. Perhaps the most ecstatic moments were found in Aeolian Hall, where the Symphony Society gave a concert. Sergo Rachmaninoff performed one of his own piano concertos, and the audience developed such a state of excitement that standing up and cheering was the only possible relief to pent up feelings.

It was not altogether easy to tell what it was all about except that the ending of the concerto was very fast, very brilliant and that Mr. Rachmaninoff and the orchestra hit the last three staccato chords precisely together. This for centuries has been regarded as a stunt worthy of "ovation."

Mr. Rachmaninoff's third concerto was first performed here at a Symphony Society concert November 28, 1909, when the composer was the pianist. At that time the work was described in *The Star* as being plainly a direct personal expression of the master and written with loving sincerity. It was played in the same spirit and it reached the hearers so that it was pronounced a success.

But yesterday afternoon Mr. Rachmaninoff's art as a performer seemed to consist largely in brilliant utterance of the rapid and complicated passages in which this concerto abounds. Of the tender and mellow tones of the instrument he made little use. Possibly the performance would have sounded more gentle in a larger auditorium. The concerto bears repetition and it should not be neglected by pianists.

March by Percy Grainger.

Charpentier's "Impressions of Italy" began the concert. Other numbers were Elgar's introduction and allegro for strings, written in the old concerto, grosso style with a concertino of two violins, viola and cello, and Percy Grainger's latest contribution to the gaiety of nations, a children's march entitled "Over the Hills and Far Away." Mr. Grainger is neither the Ariel nor the Puck of music, though poetic imaginations in fine frenzy operating have endeavored to fix both glories upon him. Better call him the Trombone of his time, the composer of the modern frolics, a song of the people and very delectable in carnival time. At any rate Mr. Grainger makes much good fun with music and creates a cheerful humor in the soul. He deserves well of his country, even if he be only an adopted son.

To complete the record of this concert it must be noted that the orchestra played with excellence, that Rene Folsain performed the viola solo in the Charpentier suite with ravishing tone and exquisite finish, and that he, with Gustave Tinlot and Arthur Liebsteln, violins, and Willem Willeks, cello, made a capable concertino in the Elgar composition. Mr. Damrosch conducted and apparently had a delightful afternoon.