

## DAMROSCH PLAYERS CLOSE D. C. SERIES

### Rachmaninoff at Piano in Own Concerto Rouses Big Audi- ence at National.

Shouts of appreciation for Rachmaninoff, composer-pianist, as soloist with the Damrosch Orchestra yesterday afternoon brought the last of the series of five concerts by the New York Symphony Orchestra to an enthusiastic close, with a capacity audience at the National Theater. The great Russian, with orchestra, gave his own piano concerto, No. 2, a work that reached its greatest power in the final movement, an allegro scherzando.

Filled with eloquent piano soliloquy passages, set against a variety of orchestral color, the concerto is pianistic and displays the force of characterization Rachmaninoff uses in tone. But the first two movements are decidedly academic, themes develop rather monotonously at times, with reiterations that are enriched chiefly by their modulations. Those distinguishing chords of the Russian opened impressively the work, but not until the virtuoso flight of accented piano playing of the finale was the characterful type realized.

#### LYRIC BEAUTY SHOWS.

Here lyric beauty with entrancing runs claimed the piano, while the composer wrought an orchestral accompaniment of varied rhythms that were given richly by orchestra, with a march, a swift plucked passage, and alluring viola lento, the lyric and the barbaric rarely woven together. Its execution by soloist and orchestra justly received the ovation they received.

The orchestra opened the program with Brahms' "Academic Festival Overture," in which the formalism of Beethoven vies with the very individual song quality of Brahms. The romanticist breaks through his academic form with delightful iconoclasm. It was most enjoyable given.

The Berlioz, two movements from his "Harold in Italy" symphony, was rather dull, despite the very lovely playing of Mr. Pollain in his suave and rich viola solos. The orchestra quite drowned the solo at times, taking the hero out of this mountain pilgrimage, losing much of the mellow tone that was dominant with a harp setting. The "Procession of the Pilgrims Chanting" was a placid rural picture by orchestra very beautifully given, and contrasting with the Tannhauser overture that followed it, with admirable dramatic effect.

#### BRILLIANT CLIMAX.

The Wagner music worked up to a brilliant climax, but the brass overbalanced the ensemble at times to those near the stage. The orchestra was brought to its feet by the insistent applause, and both Mr. Rachmaninoff and Mr. Damrosch were recalled until the piano movers destroyed all hope of a return of the great pianist to break precedent and give an encore.

The concerts were presented by T. Arthur Smith. JESSIE MacBRIDE.