

## WARM GREETING TO RACHMANINOFF

Composer Assists in Own  
Work at the Symphony

Stravinsky's "Fire Bird" Suite Given  
Admirable Interpretation

Rachmaninoff deserved the almost unprecedented applause which greeted his playing of his own Third Concerto at yesterday's Symphony concert. He not merely surmounted with ease the immense technical difficulties of the music. He proved once more that he is both a great composer and a great pianist.

This concerto is as a whole the finest work of his yet played in Boston. The first movement, especially, has all the brooding intensity which makes the opening section of his "Isle of the Dead" among the most powerful of modern compositions.

It is restrained throughout, with none of the Tchaikowsky-like outbursts of bombast which mar the latter half of that tone poem, and with no lapses into sentimentality. The whole concerto, though the later movements are not on as consistently high a level as the first, is certainly among the best ever written. It should be often heard, though there are few living pianists who could play it and not one who could equal the composer's own performance.

Stravinsky's Suite from "The Fire-Bird," the other significant novelty on yesterday's program, sounded pale and tame after the magnificent concerto. It suffers somewhat in the concert hall from the absence of the Russian Ballet, for which the music was originally written. Stravinsky manipulates his orchestra deftly and adroitly to secure the effects he desires.

His music has a firm texture, with no ragged spots where his skill forsakes him. It is often bizarre and freakish, but never more so than the danced legend for which it is composed demands.

No wonder that younger composers nowadays are dazzled by his work as they were fascinated not long since by Debussy's. But he is only a clever and whimsical miniaturist compared with the Rachmaninoff of the Allegro ma non tanto of the Third Concerto.

Stravinsky, or at least the earlier Stravinsky of "The Fire-Bird," no longer sounds ultra modern to ears attuned to the later work of Ravel and Scriabin. Mr. Monteux, who has conducted performances of this music with the Ballet Russe in both London and Paris, gives an altogether admirable interpretation of it.

It is certainly surprising that Haydn's Symphony in B flat major, called "The Queen of France," should have been performed yesterday for the first time in Boston as far as available records show. One wonders how many more equally delightful works by that indefatigable symphonist lie buried in the complete editions.

The slow movement with a beautiful theme taken from an old French Romance and the spirited and playful finale have a delicacy and grace which one commonly associates with Mozart rather than with Haydn.

The performance was mellifluous rather than finely shaded. It was never dull or lifeless, but it missed some of the finer nuances of the music. Haydn in this symphony has turned courtier, but Mr. Monteux sometimes let him remain a peasant. Rabaud's virtues would have suited this music, as those of Monteux suit Rachmaninoff's and Stravinsky's.

There are no concerts next week. The program for Nov 14 and 15 includes Berlioz's "Harold in Italy" symphony, songs for Mme Frijsh and unfamiliar numbers by Chadwick and Chabrier. This week's program will be repeated tonight.

**MARRIAGE INTENTIONS**