

## RACHMANINOFF WITH BOSTON ORCHESTRA

**Soloist Scores Great Triumph in Fine Concert—Stravinsky Work Also Performed**

Sergei Rachmaninoff, one of the greatest of present-day musicians, whether judged as composer or performer, was the star of the Boston Symphony Orchestra concert at the Academy of Music last evening. An immense audience was attracted not only by the soloist, but also by the first appearance of the Orchestra under the new conductor, Pierre Monteux.

Mr. Rachmaninoff played the Liszt concerto in E flat, commonly known as the "triangle concerto" on account of the piquant solo which that instrument has, an honor rarely conferred upon an instrument of percussion, especially in a concerto. His reading was highly individual, but without the slightest infraction of the Liszt traditions. It was an entirely masculine interpretation, without the least approach to sentimentalizing, although it was full of delicate sentiment. His tone was as always, round and full and of great power in the fortissimo passages. He has the strength necessary to play the tremendous close of the concerto without being overwhelmed by the orchestra, although Mr. Monteux used the entire orchestra for the accompaniment. It was a masterly performance of one of the great compositions of all time for piano and orchestra, and Mr. Rachmaninoff received a large number of recalls at the close.

The orchestra itself appeared in three compositions, the Schumann symphony in B flat, the overture and the fifth ballet from Beethoven's "Prometheus" and five numbers from Stravinsky's danced legend, "The Bird of Fire." The orchestra was at its best in the Stravinsky number, and at its worst in the symphony.

As a whole the orchestra shows a decided improvement over its form of last year, as the tone is better and there appears to be a return to the discipline necessary to a great orchestra and which was so noticeably lacking, especially toward the close of last season. In the symphony, however, there was little shading, the tonal quantity of the orchestra being nearly on the same level throughout the work. There were spots, too, where the rhythms were not distinct and where the characteristic syncopations of Schumann were decidedly muddy, and there was an unhappy moment or two at the close of the scherzo.

On the other hand, the tone quality was fine throughout in the melodies with which the symphony abounds, especially in the wood-wind. The attacks were good, although there were places where the notes were not released together, notably in the first violins. Mr. Monteux's interpretation was generally along the conventional lines, but he took the last movement slower than it is usually played, with a consequent gain in clarity, but a corresponding loss in the spirit of springlike joyousness that the symphony epitomizes.

The Beethoven numbers, a rather infrequently given work of his first period, were well played. The ballet music allowed some of the solo instruments of the orchestra an excellent chance to show their fine tone quality, the "soloists" being Messrs. Bedetti, the new solo cellist; Laurent, first flute; Sand, first clarinet; Laus, bassoon; and Holy, harp. It was an enjoyable number and well received.

The Stravinsky work created a most favorable impression, both as a composition and for the fine manner in

which it was performed. It is modern music, but by no mean freakish. It shows a thorough knowledge of all the resources of composition, and while it is descriptive music, it is real music of this type, because it does not attempt the impossible in description, nor go beyond the legitimate bounds of the art.

Stravinsky is one of the few moderns who are not afraid to write a real melody, and his melodies, while individual and original, are attractive and conform closely to the feeling of the text of the legend.

He does not by any means disdain modern dissonances, but the hearer feels that they are being used for a purpose, and not simply in an overstrained attempt to be original, no matter at what cost to the ears of the audience. The orchestration is effective, but not rich, when compared to that of Rimsky-Korsakoff or Tchaikowsky. It was beautifully performed in every detail, and was very much the finest piece of work from every standpoint that the orchestra did in the concert.

### BURLESQUE BILLS

**"Butterflies of Broadway" at Peoples—Other Good Shows**

"Butterflies of Broadway" was presented last evening at the Peoples Theatre by Sam Howe's Big Show Company, which lived up to the name. It is a jazzy musical comedy in two acts and five scenes. Twelve new songs were introduced during the show.

The excellent principals were Harry Cooper, Sam Howard, Helen Tarr, Hattie Beall, Natt Kennedy, Florence Mascott and Gus Flaig, all well known on the "wheel."

Something novel in the way of burlesque is given Casino patrons by Rose Sydel's "London Belles." Chester Nelson and Martha Richards, who take the leading parts, are supported by an able company. "The London Belles," an old company which has been a favorite with burlesque fans for years, has taken on a completely new personnel and has changed its material considerably.

Max Fields, Hebrew comedian, is the star with "The Sweetie Sweet Girls" at the Trocadero this week. Fields is as funny as ever, and has Frank Aderson, a laughable Celt, as his running mate. The cast is one of the biggest in burlesque and so is the chorus.

"The Grown Up Babies" babble and coo after a fashion that's highly entertaining at the Trocadero. The company presents a variety of novelties. Bobbie Wilson and Jack Callahan, comedians of note, kept the audience amused with an assortment of fun.

### Minstrels Travesty Profiteering

That screamingly funny travesty, "The Profiteering Landlords," met with such hearty approval last week that it holds over at Dumont's. This satire is "all in fun" and has a strong appeal to those who have been made victims of the profiteering landlord. The bill is varied with new songs and jests as well as dances. Alf Gibson, Eddy Cassidy and Emmet Welch appeared in lively offerings.

