

RACHMANINOFF AND GIGLI ARE STARS OF SUNDAY'S PROGRAMS

BY EDWARD MOORE.

Sergei Rachmaninoff turned his attention yesterday to a program of the romanticists of the piano, and played it in the mood of saturnine kindness which is his wont. In this list he was willing to include himself, at least to the extent of two compositions. Elsewhere there was a work by Schubert, Schumann's "Davidsbundler," two of the Chopin Scherzos, and a group by Liszt.

Superb craftsmanship as well as mental attitude put the Rachmaninoff recitals among the foremost events of the season. A brilliant virtuoso when he cares to be, most of his playing comes out as the product of an original brain applied to what other composers have set down in notes. His Chopin, for example, is exultant and full blooded and virile. The exotic, the anemic is not in the Rachmaninoff scheme of things. Incidentally, his Chopin is uncommonly good to hear.

A large audience filled the Civic Opera house yesterday afternoon to hear Beniamino Gigli, tenor of the Metropolitan Opera house, give a song recital for the benefit of Olivet institute. He is an astonishing singer, able to turn from dramatic to lyric singing with expert ease, and in his most forceful as well as his finest spun tones unfailing in rich, charming beauty of tone. He is skilled as well in the art of constructing a program that will be liked by the public, passing from aria to Sicilian song, to Neapolitan song, to art song, and back to aria, greatly generous the while with encores. His first encore on yesterday's program was "M'Appari" from "Martha," sung with an emphasis ranging from Italics to large capitals, and accepted with equally marked emphasis.

He was assisted by two young Chicago artists, Eulalie Kober, pianist, who played a Chopin Polonaise, and Josef Rosenstein, violinist, who played works by Ravel and Bazzini.

Meanwhile the Chicago Civic Choral society and the Waukegan Civic Choral society appeared in concert at the Studebaker, directed by Ambrose Wyrick, and assisted by some nine soloists. A feature of the program came at the end, the one-act opera, "Frithiof," by Mrs. Eleanor Everest Freer, sung in concert form. The chorus has been trained to sing easily and freely, not venturing, however, to make long journeys without piano accompaniment.

Those who went to the Civic theater to hear Frances Cowin in song recital were confronted by a placard at the door stating that the artist was ill and that the program would be deferred for six weeks.

Among the other events of the afternoon was a joint recital by Jacob Ellenhorn, tenor, and Ruth Ina Schley, reader, with several assistants at the Chicago Woman's club.