

Week-End Lifts Music to Its Old Place in City

Hear Rachmaninoff, Chorus, Woman's Symphony.

BY EDWARD MOORE.

This week-end was more like the old days of music in Chicago than any similar period has been for a long time. What was begun at the opera Saturday night was continued in the concerts of yesterday afternoon, large attendance, cheery atmosphere, liberal applause; in fact, a pervading feeling that music was put upon the earth for the purpose of being enjoyed. A few more manifestations such as these and it will be safe to admit that music is once again on the upgrade.

Not that yesterday's offerings did not deserve all they got. There were some headliners in the list. The Don Cossack Russian Male chorus was making its first appearance of the season at the Auditorium. Sergei Rachmaninoff gave a piano recital at Orchestra hall. And the Woman's Symphony orchestra played the first concert of its ninth season at the Studebaker theater.

Male chorus singing has reached its top point so far by the Don Cossacks. Under the direction of their fiery little leader, Serge Jaroff, they accomplish marvels. They boom away tempestuously, their lowest basso digs down under the staff to tones that sound like the pedal notes of an organ. And then suddenly they turn to some quiet effects that are simply enrapturing, while the tenors perform some sort of vocal device that approximates the sound of a women's choir heard in the distance.

Mr. Rachmaninoff is a distinguished veteran of the piano keyboard, but years have not begun to touch his playing even lightly. They have only given him a background of thought and experience and made him absolutely certain of what he is doing. His Bach, the Tausig transcription of the Toccata and Fugue in D minor, was the performance of a master; his Beethoven, the early sonata, opus 10, No. 3, was a revelation of how delightful some of the less frequently played sonatas can be. Later he played a group of his own works, and he ended with some fireworks by Liszt.

Conductor Ebba Sundstrom opened the season of her orchestra by presenting four of her violinists in a quadruple concerto by Vivaldi. They were Evelyn Levin Davis, Evelyn Freedman, Sara Shatz, and Gladys Weige, accompanied by the rest of the string section. They dealt melodiously and brilliantly with the old work, whereupon the Woman's Symphony orchestra proceeded to Franck's great symphony. The orchestra is better this year than ever before. Its tone has become more mellow and refined, the various sections are in excellent trim.

Meanwhile Georgia Kober and Edwin Stanley Seder were playing two-piano music and Elise Hartman Arendt was singing in Curtiss hall, the combination making another concert of high order. Miss Kober and Mr. Seder played works by Bach-Phillip, Debussy, and Moussorgsky-Pattison, and Mme. Arendt won equal applause with a group of songs and Brunhilde's wailing from "Die Walkure."

Cornell and Graf, the dancers, did not appear in the Congress hotel as announced. The management regretted the fact and promised to present them later.