

Rachmaninoff Plays at Orchestra Hall; Some Other Concerts

BY EDWARD MOORE.

Sergei Rachmaninoff, the steel fingered "blue serge," was back at Orchestra hall for another recital yesterday afternoon, but making use of a program quite different from his usual order. Not even his own C sharp minor prelude remained from other seasons. It was all Chopin and Liszt.

Of Chopin there was one each of ballade, rondo, nocturne, valse, fantasia impromptu, mazurka, and scherzo. Of Liszt there were four pieces in his more hifalutin' manner. the B minor ballade, valse impromptu, "Sonetto 104 del Petrarca," and E major polonaise.

Curiously enough, Mr. Rachmaninoff sounded like more of a virtuoso in Chopin than in Liszt. Not that he was not a brilliant, commanding player at all times—it may have been that what he did with Chopin was better worth while. At any rate, Liszt's music seems to have aged.

Mr. Rachmaninoff has a greatly talented left hand of which he makes excellent use. Hearing him, one realizes how many pianists realize piano music as top and bottom with mere filler in between. He hears something in the middle, something that sometimes sings and sometimes snarls, and his left hand brings it to your attention, usually with novel and interesting results.

Marie Sidenius Zendt, Chicago soprano, added an entertaining feature to her song recital at the Playhouse yesterday by taking on the Barthel Woodwind quintet as an additional attraction. The body consists of Arthur Kittl, flute; Florian Mueller, oboe; Domenico de Caprio, clarinet; Clark Kessler, bassoon, and Joseph Mourek, French horn.

They are excellent players, and in combination with Mrs. Zendt's lovely, sustained voice in her first group of songs they made a new and highly attractive impression, and an even better one when Edgar Nelson at the piano added himself to the group. The group was made up of Mozart's "Vedrai Carine," an old Scotch song arranged by Haydn, and the "Ave Maria," from Max Bruch's "Cross of Fire."

Mrs. Zendt, one of Chicago's fine artists of song, came alone thereafter with a group of charming Swedish songs whose words are a secret to this department. They are public property when she sings English, however, for she is uncommonly expert at the projection of words. Other events made it impossible to hear the quintet's group without song or Mrs. Zendt's final group without the quintet.