

Rachmaninoff Again Delights Audience Here

BY EDWARD MOORE.

Under the proper circumstances it might happen that Sergei Rachmaninoff's Third Concerto for piano would become a best seller with orchestral audiences. Those who have been attending the Chicago Symphony orchestra's concerts will remember how only a few seasons ago Vladimir Horowitz knocked a pair of audiences completely, if temporarily, out of their sanity by the way he played it. And then the composer, Rachmaninoff himself, did the same thing last night.

A certain qualification is desirable here. The proper circumstances must include first of all pianists who can play it. So far not many have tried. It is a test for the mightiest. It even sounded last night as though when Mr. Rachmaninoff composed it, he pushed it just about to the limit of his own spacious and highly efficient technic, and that if he had added much more to it, something would have to explode.

But it is safely inside his limit. If he had a great show out of its immediate predecessor last Tuesday afternoon, he made a greater one out of this. It was all excitement and enthusiasm, the thunder of drums and the dashing charge of cavalry. Incidentally, it had a great deal of surpassing beauty, too, splendid melody and stimulating rhythm.

Rachmaninoff week with the orchestra would seem to have been a great popular success. Last night's program had only the change of concertos to differentiate it from Tuesday's. There was mild applause for the Aria [Vocalise], growing interest in "The Island of the Dead," great applause for the five Picture Studies. There was also the rise of the audience when Mr. Rachmaninoff came on the stage and an orchestral fanfare when he left. But also when he left there was not only handclapping from the audience but loud and spontaneous shouting. This rather differentiates the event from the vast majority of orchestral concerts.