

Houses Crowded At All Concerts This Week-End

By Sylvester Rawling.

CAPACITY audiences were recorded at all the principal concerts of yesterday. Sergei Rachmaninoff, the Russian composer pianist, was soloist with Mr. Stransky and the Philharmonic Orchestra at Carnegie Hall in the afternoon. He was heard in Liszt's first concerto, which he played with commanding musicianship. He was recalled many times. The symphony was Beethoven's "Eroica." The other numbers for the orchestra were Smetana's symphonic poem "Vitava" and Dvorak's "Carnival" overture.

Walter Damrosch and the Symphony Orchestra at Aeolian Hall in the afternoon had Pablo Casals, the distinguished 'cellist, for soloist. His playing in the Haydn concerto was replete with charm. The musicians, as well as the audience, paid tribute to him generously. Elgar's first symphony, which Mr. Damrosch introduced soon after it was composed about a dozen years ago, was the principal number. It is rather long, but the work commands respect and is especially pleasing in the first and last movements. Ravel's "Daphnis and Chloe" symphonic fragment completed the programme. The orchestra played brilliantly. Mr. Damrosch had given the same concert at Carnegie Hall the night before.

Rosa Raisa and Alessandro Bonci were the principal soloists at the Chicago Opera Orchestra's concert in the Hippodrome last night. Miss Raisa sang in many tongues, rather unevenly. At times, such as in a Russian cradle song, her voice was ravishing. At others she forced it too much. Her singing of Manna Zucca's "Rachem" made effective appeal. Bonci at times showed traces of a cold, but he sang "M'Appari" and "Donna e mobile" exquisitely, as he did his part in a duet from "The Pearl Fishers" with Giacomo Rimini, and in the final duet from "Aida" with Miss Raisa. Mr. Rimini sang, in Italian, "The Evening Star" from "Tannhauser."

Late comers were barred at the Metropolitan concert last night, a capacity audience filling the opera house. The programme consisted of the convent scene from Verdi's "Forza del Destino," sung by Rosa Ponselle, Mardones, D'Angelo and chorus; prologue from "Mephistofele," by Adamo Didur and chorus; mad scene from "Lucia," Miss Scotney, Martino and chorus, and Act II of "Aida" with Mes. Ponselle and Ingram and Crini, Zanelli, Martino, D'Angelo and chorus. Chorus, orchestra and stage band were all under the direction of Giulio Setti. It was a rare treat for opera concert lovers.