

Rachmaninoff Plays to Suit Every Taste

**Pianist's Program
Called Catholic;
House Sold Out**

By GLENN DILLARD GUNN

Something for every taste seemed to be Rachmaninoff's motto last night in Constitution Hall.

His program was nothing less than catholic. For the musicologists, such as Dr. Carleton Sprague Smith, who wandered in from the New York Public Library, there was Carl Tausig's set of variations on a theme by Franz Schubert, which not even the professional pianists and concert-goers could boast of having heard before.

For the Pious Taste

For the pious there was the noble Liszt setting of the Bach A minor organ Prelude and Fugue. For the stranger from Ashtabula, Keokuck or Hagerstown, there was Mendelssohn's Rondo Capriccioso, re-exhumed this season by Josef Hofmann, and now brought again from its well-earned oblivion in a million piano studios for Dr. Hans Thomsen, German Charge d'Affaires, to applaud in an absent-minded moment.

Still seeking the academic atmosphere, the pianist offered next the Beethoven Appassionata Sonata. Then came some smaller Chopin, with three of the pianist's own compositions to lend a contemporary note, and the program ended with the rarest of the Liszt Petrarca Sonnets, plus a gay reminiscence from a Budapest cafe in which Liszt paid tribute to the typical musical instrument of his native land, the cimbalum.

Modern Sonorities

There was some gorgeous piano playing in the course of the evening and some that was curiously thin in its sonority. Thus, the Tausig variations added to the native Schubertian charm the intriguing glow and glitter of aurally indecipherable keyboard patterns.

The Bach-Liszt became almost modern in the depth and richness of its acoustic proportions. Some modern sonorities were added to the Beethoven interpretation which was romantically Slavic and quite untraditional, though unfailingly pianistic.

Mazurkas Praised

On the other hand, the Chopin nocturne was dry and pedantic, while the two Mazurkas became adventures in rhythm and melody. Rachmaninoff's revision of his early Humoresque surrounded fresh and youthful melodies with all the acoustic magic of his later period, but he omitted the promised revision of his technically formidable Moment Musical, substituting his small but lovely Prelude in G major.

His Etude-Tableau in E flat provided more of the virtuoso's magic, the Liszt sonnet was exquisite poetry, and the Eleventh Rhapsody displayed ancient acoustic tricks expertly.

The house was completely sold out, and the public lingered to exact the customary toll of encores.

Mrs. Platt C...