

Sergei Rachmaninoff's piano program at Orchestra hall yesterday presented him in the light less of the thoughtful interpreter than of the brilliant virtuoso. He excels in both, but this time he chose the second. It is true that he began with a Beethoven sonata, the one labeled opus 81, and a bit later he played the Schumann "Etudes Symphoniques." If there is any interpretation worth while left in that elderly set.

But his own composition, "Variations sur un Theme de Corelli," was a succession of every kind of brilliant pianism in the world, and he knows them all. By the way, the theme is the theme of Corelli's "Chaconne," a work in high favor with violinists. So many and so varied were they that when he approached his concluding Liszt group, one with all the thunders and lightnings and fireworks devised up to that time, he made Liszt actually sound not exactly thin, but just a trifle outmoded. This ought to be enough of a triumph for any virtuoso.