

CAPITAL THRILLED BY RACHMANINOFF

There are many pianists and a few greatest. To these last Sergei Rachmaninoff belongs. While some of his program might have been left to lesser players, everything he did was flawless, of the highest musicianship in every way—tone, interpretation, color and expression.

He opened yesterday afternoon's recital with Beethoven's "Funeral March" sonata, playing it as it has never been played here before. Every note has its value and every phrase its message. The first movement was an etching; Rachmaninoff is a great painter in music and his pictures come before you. The beautiful "Funeral March" is sandwiched between two lively allegros. We suspect Beethoven of having the same idea that Chopin had for his last movement—the chatter of the people on their way home from the cemetery.

Schumann's 12 etudes symphonique followed the Beethoven. The last is the most familiar and the whole composition belongs to the period of hoop-skirted ladies and bewigged men.

Two movements from Opus 118, of Brahms, an Intermezzo and the ballade, formed the third group. The ballade was one of the most beautiful numbers of the recital. Three Chopin numbers, a technically difficult rondo, one of the nocturnes and, most charming of all, one of the shorter valse for group 4; group 5, two Medtner fairy tales, colorful and whimsical; 6 was one of Rachmaninoff's own preludes, not the C-sharp minor, which he says he will not play; and 7 the brilliant old "Rokoczy March," full of runs and frills and difficult to play.

The large and delighted audience recalled him for two encores, to which he graciously responded with Chopin's E minor valse and a vivid little march, Russian in style. The concert was under the management of Mrs. Wilson-Greene.—FLORENCE HYDE.