

Rachmaninoff, Casals Top-line Sunday's Music

Woman's Symphony Makes Evening Notable.

BY EDWARD MOORE.

Sergei Rachmaninoff, seated at the piano in front of a tibia background at Orchestra hall instead of the customary steel curtain at the Auditorium, played a program yesterday afternoon that he must have been in the mood of a virtuoso to assemble.

It had the Beethoven sonata poetically misnamed "Moonlight," the Liszt work concerning Dante, and the Chopin Fantasia for main numbers, the Chopin Polonaise in E flat and a seldom heard Valse Caprice by Strauss-Tausig for fireworks, some other smaller works for filler, and, according to custom, a whole extra program of encores after the regular recital.

Over these the enormous personality that belongs to Rachmaninoff, presided with calm, saturnine benignity, doing marvels of easy dexterity, providing new readings and new effects that were justified because he did them, whether the composer had thought of them or not, and altogether giving the houseful and stageful of audience something to consider about what a highly original and greatly forceful artist can do in the art of the piano.