

PIANIST OBLIGED TO PLAY PRELUDE

THE usual crowded house, with even standing room at a premium, greeted Sergei Rachmaninoff when he appeared at Poli's yesterday afternoon in recital under the management of Mrs. Wilson-Greene. His program, ranging from Bach to his own compositions, was brilliantly played and enthusiastically received.

The two Bach choral preludes, arranged for piano by Busoni, were in the greatest contrast to each other. The first, "Now Comes the Gentile's Saviour," was devotional, quiet, almost Puritanical; the second, "Rejoice, Beloved Christians," is a song of ecstasy and gladness, and as Rachmaninoff played both the very words seemed apparent.

Liszt's "Dante Fantasia" is showy program music, depicting the inferno, perfectly interpreted. But the high mark of the afternoon was Rachmaninoff's Chopin, which proves the great pianist one of the truest interpreters of the Polish composer. He seems to merge himself into the very mind of Chopin, and the fantasia, which demonstrates every Chopin characteristic, the marvelous rippling Scherzo, the stirring Polonaise were wonderful presentations of Chopin's great art. Later on, as an encore, Rachmaninoff played a Chopin nocturne, a beautiful, poetic reading of the familiar number.

One of Medtner's whimsical, rhythmic, technically stunning "Fairy Tales" was fifth on the program, and naturally popular. Rachmaninoff's own prelude, not the C sharp minor, to the disappointment of the large number of students present, came next, but a beautiful, nocturne-like composition, and a Taussig arrangement of a Strauss waltz last. No one stirred till after the first encore, then there was insistent demand for another, and still another, when the great pianist yielded and played the C sharp minor, and everyone was satisfied.

FLORENCE HYDE.