

Rachmaninoff Here Only Time All Year

The usual capacity house greeted Sergei Rachmaninoff at Poli's yesterday afternoon, when, as the final attraction of the Wilson-Greene Artist Course he appeared in recital. His program ran from a Mozart Sonata to his own arrangement of Kreisler's Liebesfreud, and was played with the same masterly musicianship that characterizes all of his public appearances.

The Mozart Sonata 14, with its Allegro based on a theme that reminds one of an English hunting song, the Adagio which suggests the harpsichord, and the playful Allegretto on another joyous theme, all were read with poetic insight and beauty. Scarlatti's two Sonatas, colorful and full of brilliant runs, which must have taxed the capacity of the composer's instrument followed, then Schumann's "Carnaval," a tremendous feat for the memory alone, but flawlessly played, the parts "Eusebius" and "Pierrot" standing out for beauty, the "Sphinxes" for clever interpretation, and "Chopin" for imitation. It is most intriguing and the artist received five recalls at its close.

There are few pianists who interpret Chopin with more understanding than Rachmaninoff and this was true yesterday of the temperamental Nocturne, graceful Valse, and emotional Ballade with its tragic story and final triumph.

The pianist closed his program with two of his own compositions, one, his Moments Musical, Chopinesque at times, but full of the fire, color and individuality of the composer. The second was Kreisler's Liebesfreud, brilliant and very popular.

FLORENCE HYDE.