

LISZT AND CHOPIN FEATURE RECITAL OF RACHMANINOFF

Sergei Rachmaninoff demonstrated in recital yesterday afternoon at Poli's that he is still the giant of pianists, when he appeared as fifth attraction of the Wilson-Greene Philharmonic concert course in a two-composer program. The first group of seven numbers were all Chopin, the second group of four were Liszt compositions.

Chopin's Ballades are among his greatest creations and the F-minor was perhaps the finest number of the afternoon. The great artist, for whom technical difficulties seemingly do not exist, played it with tremendous expression and every value possible. The Rondo, E-flat minor, which followed, full of the most exacting runs and bravura, was played with unbelievable perfection, and was one of the most popular numbers of the afternoon. The B-major Nocturne showed Rachmaninoff's singing tone and wonderful shadowy pianissimos, and the Valse his "infinite variety."

The Fantasie impromptu expressed all the romance of both composer and player; the Mazurka was colorful for all its somber minors, and the B-minor Scherzo was the dream-haunted thoughts of Chopin expressed in sound. It was a marvelous exhibition of Chopin by one eminently fitted to interpret his inmost feelings.

The Liszt group opened with the Ballade in B-minor, not often heard because of its great technical demands, but most interesting in its ornate contrast to the Chopin Ballade played earlier. The familiar Valse impromptu, graceful and fluent, was given masterly treatment; the setting of the Petrarch Sonata, No. 104, was the finest of the Liszt group, interpreted beautifully; and the final Polonaise vigorous and compelling, its crystalline runs flawlessly played. It called out prolonged encores.

FLORENCE HYDE.