

## SEATTLE'S SHOW SHOPS

# Rachmaninoff in Brilliant Concert

—BY LEIGHTON EARLY—

*NOTE—Gil Brown, former conductor of Show Shops, comes to bat today as guest columnist with a double-barreled review of Sergei Rachmaninoff's piano recital Saturday evening at the Moore theater and Sunday afternoon's swing concert at the Metropolitan theater.—LEIGHTON EARLY.*

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With his usual formidable brilliance—a brilliance that has in it the sheen and power of stainless steel—the veteran Serge Rachmaninoff again exhibited his prowess as pianist and composer Saturday night at the Moore theater as one of the major attractions in Cecilia Schultz' "greater artist" series.

As a composer, Rachmaninoff has been one of the demi-gods of music for nearly half a century. And for nearly half of his 67 years he has been a historic figure on the American concert stage. Long before his first arrival in America, some 30 years ago, his fame as a composer had conditioned audiences here to awed, almost unquestioning acceptance of him as a pianist. They have been mostly that way ever since.

The audience that heard Rachmaninoff Saturday night found in his performance the same awesome qualities of tremendous force, mastery, and hard, bright brilliance that have long distinguished his playing. In appearance, Rachmaninoff is a little like our old friend Grumpy in "Snow White," and also a little like a cavalry officer. There is less grumpiness in his concert demeanor these days than of yore, but there is still quite a bit of the cavalry officer—horse and all—in his playing. Perhaps the character of his program tended to emphasize the presence of this steely quality and the absence of the willowy languors and the soft diffusion of tone to which most other pianists and composers lean on occasion.

His program included Bach's French Suite in E major, Chopin's Sonata Opus 58, Schubert-Liszt's Trout, Schubert's A flat minor Impromptu, three of his own compositions—Etude-Tableau, Daisies, and Oriental Sketches, all in bold blazing colors which swat one on the ear as vigorously as Van Gogh's sunflowers swat one in the eye.—Medtner's Fairy Tale, two short pieces by Poulenc, and Liszt's fiery, whirling Tarantella, "Venezia e Napoli."

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