

# More Than Art Found In Concert

By J L allin

**T**HE great Rachmaninoff, Sergel Rachminnoff, pianist-composer-conductor, attracted practically a capacity audience to The Auditorium when he appeared Saturday night in concert under the direction of Steers & Coman.

That Rachmaninoff is the towering figure in the pianistic field today, even his contemporaries will readily concede, and so to hear him may be regarded in the light of a rare privilege.

Even to see the tall, slender, somewhat stooped artist stroll upon the stage and seat himself at the large grand is an experience in itself that lingers in memory, for he is so reserved, so serious and so powerful.

The one number of his own music that he did play on this program, Etude-Tableau, confirmed further this impression of colossal fundamental strength. And still, often he plays with a delicacy seemingly impossible with hands large enough to make one feel uneasy for the safety of the keyboard and its mechanism.

For his Portland concert, Rachmaninoff had chosen one of his most substantial programs with Beethoven's Sonate, opus 100, as the opener. Then followed Schumann's "Papillons," opus 2; Chopin's Sonate, opus 35, played without intermissions between the four movements; Rubenstein's Barcarolle, No. 5; "Fairy Tales," a delightful thing from manuscript by Medtner; his own Etude, and a group of works by Ravel, Debussy and Scriabine.

What more or what less could one wish for, or what more or what less could he offer.

A Rachmaninoff recital is infinitely more than an impressive entertainment, it is a profound sermon that it almost seems profane to disturb with applause. And still, who could resist the urge to participate in the overwhelming demonstrations of acclaim.

Mrs. M. Donald Spitzer