

BRILLIANT PIANIST GIVES CONCERT OF RARE APPEAL

Presentation by Sergei Rachmaninoff at Public Auditorium Marks Fourth Appearance of Master Musician in This City.

THE outstanding and almost the only exhibition of pianistic dynamics came to pass in the public auditorium last night when Sergei Rachmaninoff, supreme potentate among living Russian pianists, gave a concert that eventually included the C-sharp minor prelude. It was the fourth time the great pianist had performed in Portland since making America the field of his activities. It was the second, maybe the third, time he had played that particular chef d'oeuvre, noted for its solemn three-note phrase.

The first concert Rachmaninoff ever gave in Portland was opened with a set of variations by Rachmaninoff's contemporary and friend, Medtner. It was typical of the artist that he should introduce himself in company with a composer whose music he has ardently championed.

"Fairy Tales" Included.

Last night's program included another Medtner number, as yet unpublished, "Fairy Tales." The second group, indeed, was given over principally to pioneering of some sort or another.

Rubinstein's fifth barcarolle, though by no means unknown, has been sadly neglected of late. Rachmaninoff's own etude-tableau, a Ravel toccata, and three items from the complete works of Scriabin completely justified the artist's zeal for blazing new pianistic trails westward.

Common courtesy demanded an ovation at the conclusion of the etude-tableau, but we are strongly of the opinion its somewhat Chopinesque beauty was sincerely appre-

ciated by the listeners. Some sensational playing went into the Ravel toccata, eliciting far more enthusiasm than the eminent Frenchman himself succeeded in attracting. The trio of Scriabin items was a genuine treat, a distinct novelty and a happy introduction to some highly interesting music. The two etudes from opus 8, particularly the Promethean etude, in D-sharp minor, were impressive to an extraordinary degree.

Program in Two Parts.

While formally divided into nine parts, Rachmaninoff played his program through in but two installments. Two sonatas: Beethoven's opus 109, in E, and Chopin's opus 35, in B-flat minor, and Schumann's opus 2, otherwise known as "Papillons," comprised an impressive opening installment. The encores did not start until after Rachmaninoff had made his way through the Rubinstein, Medtner, Ravel, Scriabin and two items from Debussy's catalogue.

The audience was extremely importunate in demanding encores. Rachmaninoff returned first to play Chopin's E-flat waltz, then the C-sharp minor waltz. The next re-entry brought the C-sharp minor prelude, whereupon it seemed that nothing would quell the tumult. Not even the final encore, a transcription of Rimsky-Korsakov's "The Flight of the Bumble-Bee," would suffice.

Mr. Rachmaninoff returned for a very stately bow and retired. This time it was for good, as the final ultimatum was delivered by a stage hand, who mounted the platform to close the piano.

Mr. Rachmaninoff's appearance was managed locally by Steers & Coman.