

## SERGEI RACHMANINOFF ADDS TO HIS PORTLAND ADMIRERS

Concert at Civic Auditorium Display of Pianist's Art Circumscribed  
Only by Limitations of His Instrument.

BY HILMAR B. GRONDAHL.  
**S**ERGEI RACHMANINOFF established himself many seasons ago in the minds of Portlanders as a pianist who stands in a very significant and individual musical place among contemporary virtuosi; but that eminence never seemed more secure in the eyes of the local audience than it did at the civic auditorium last night. Some will say that he has lent his art to the interpretation of better programs on a few previous visits, but none will contend, we think, that his art was ever in more absorbing condition.

Mr. Rachmaninoff comes from that great and hallowed spot where every note of a score seems worthy of careful examination and accurate mention; where meticulousness makes for more poetry and less pedantry; where the apt turn of a phrase is as essential as the line in drawing; where the pianist's art is circumscribed only by the mechanical limitations of his instrument, and his interpretation is responsive to the composer's intention.

Perhaps it is much because Sergei Rachmaninoff is a composer of outstanding merit that he is so concerned with anatomic structure of the work he plays; he sees compositions with the composer's eye, and gives to them, therefore, the inner meaning of which too many others are uninformed.

He demonstrated three of his own preludes last night, including as an encore, of course, the famous C sharp minor one. In his own transcription of Mendelssohn's scherzo from "Midsummer Night's Dream" the pianist showed an experienced knowledge of orchestral works makes writing down from symphony to piano an operation of faithful possibilities. We had occasion on the playing of Mr. Rachmaninoff's second concerto with the Port-

land Symphony orchestra recently to hear how excellently he writes up to the larger forms.

But it was particularly for their interest in hearing the pianist who is Rachmaninoff that an audience filled nearly every available seat in the auditorium last night. And those who came were not slighted, for they were given ten programmed numbers and five encores before the hall lights were flashed on and the piano closed. Within the variety of those 15 works the audience had almost every kind of expert pianism that anyone prefers, from sheer virtuosity to the slow pulse of heavy sentiment.

The first group included Beethoven's C minor variations, Schumann's "Nachtstück" opus 23, Schubert's F minor impromptu, the Tausig transcription of Weber's "Invitation to the Dance," and the aforementioned Rachmaninoff transcription of Mendelssohn's scherzo.

The second group included two of the pianist's preludes not previously played here, a nocturne and a ballade by Chopin and a rhapsody and the "Petrarchian Sonnet," by Liszt.

Following this final group came the episode which seems to have become inevitable at all Rachmaninoff recitals—the clamor of the audience for his well-known C sharp minor prelude. With each succeeding encore the volume of applause increased, until, finally, the first three clangorous chords of the desired prelude were struck. Unable to bear their pleasure until the end, the audience responded with a short salvo while the piece was getting under way.

Other encores last night included a Chopin mazurka, a gopak by Moussorgsky and Rimsky-Korsakoff's "Flight of the Bumble Bee" as transcribed for piano by last night's soloist.