

## Russian Pianist Fills Auditorium

BY JANE HALL

Sergei Rachmaninoff, Russian pianist-composer who has been a frequent concert visitor in Seattle, last night demonstrated the faith of a Seattle woman that good music would draw crowds, when his audience taxed the normal seating capacity of the Civic auditorium. His was the second concert in the series sponsored by Cecelia Schultz, and the second time that the seating capacity of the auditorium has been needed to accommodate the music lovers.

Always more of a catholic musician than a showman, the stoical Russian found his auditors just a little cold for his first number, the "Moonlight" Sonata by Beethoven. This was noticeable, despite the fact that not another offering on his well chosen program was played with a greater individual artistry. He achieves the greatly to be desired result of interpreting the mood of the composer, without falling into a hackneyed phrasing and tone-color structure.

Especially in the presto agitato which concludes third triad was his performance that of the master, marked by an understanding which created for the listener newer and deeper perspectives of its passionate upbuilding.

This was followed by a pair of Searlatti sonatas, of which the second proved especially fine as to phrasing and tone drama.

### Debussy Applauded

Third came a quartet from the Debussy Children's Corner, and with their cheerful tinkling, the pianist's audience surrendered to the sheer charm of his playing, to accord these and the following numbers the applause which they deserved. Always interesting, the Rachmaninoff interpretation of the Little Shepherd and Goldwagg's Cake-Walk proved delightful bits of pure fantasy.

One of the highlights of the latter part of the program, partly, of course, because it is less generally known, was the Tausig arrangement of Strauss' "One Lives But Once." Not only was this brilliantly performed, but the artist took greater advantage of the *laissez faire* which is allowable. In the case of Rachmaninoff, any stylistical changes never even lean towards the unmusical.

Also charming because of individual treatment was the Liszt Valse Impromptu, and the pair of the player's own preludes which preceded the Liszt group.

A fine example of the difference between correct treatment and otherwise was supplied in his playing of the Scherzo from Mendelssohn's Midsummer Night's Dream. He was pictorialism developed to the full without the indignities which the same piece met in the film, "The Scarlet Express," which was seen and heard here recently.

It was a reluctant crowd which let the soloist go after he had responded to three encores following the completion of his published program.