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Forty-fifth street; Stella Olsen, Elma, Wash.; Frank Chaney, 519 East Mohawk street; Gertrude Hougann, Eugene; Carl Burri, Glendale, Or.; Helen Eldred, Kelso, Wash.; Harvena Redman, Salem; Leona Porter, 155 East Seventy-second street, North; Afton Stevens, Bickleton, Wash.; Harriet Sutliff, 709 Irving street; Francis Crowley, Monroe, Wash.; Adelaide Reynolds, Route 4; Linda Holman, Oswego; Carmen Roloff, Lebanon; Joel Clarence Booth, Lebanon; Mildred Kelso, 714 Glean street; Arthur Tilling, 96 East Sixty-third street.

Wonderful Concert Given by Rachmaninoff.

Audience, Not Content With Applause, Rises and Cheers.

BY C. HILTON-TURVEY.

SERGEI RACHMANINOFF, the great Russian composer and pianist, appeared in recital last night at the Heilig theater under the direction of Steers & Coman, who are managing his northwest tour.

Probably no more subtle playing was ever heard in Portland—or anywhere else, for that matter. The amazing thing is that those long,

lean hands can touch the keys with such infinite delicacy. The playing of Rachmaninoff rarely, if ever, calls upon the full tone of the instrument. He makes no gestures. His effects are produced with a minimum of apparent effort. One observes a wealth of accentuation, a fine-spun glistening thread of tone, the marked subordination of harmony to melody. He makes of a melody an extremely significant thing. And his legato tone sings like a bow across a taut string.

Mr. Rachmaninoff began his programme with a minor theme and improvisations by Medtner. Of this composer the soloist has expressed wonder that he is not better known in America, since he is very well known in Russia as one of the younger group of composers.

Rachmaninoff made his first Chopin number, the "Nocturne," fairly dream upon the keys, a whisper of filmy, exquisite sound. The "Valse" in F major sparkled and sang under his fingers in fine contrast. The Chopin "Sonata in B-flat Minor," which followed, is too big to be reviewed in a short sketch, but the "Marche Funebre," which comprises the third movement, received an amazing interpretation at Mr. Rach-

maninoff's hands. The whole sonata, in fact, was so full of subtle nuance that one's mind felt spent in the following of it. The soloist was recalled again and again, to bow his grave, unsmiling bow, finally consenting to an encore—the famous "Minute Waltz" of Chopin.

The C sharp minor "Prelude," which is probably the most played of any piano work produced in this decade, followed, performed provocatively and in a way that will set all the pianists who heard it to revising their rendition of it. His lovely "Serenade," with its Spanish atmosphere, was a joy to hear! Instead of the next number on his programme ("Sonetto del Petrarca" of Liszt), Mr. Rachmaninoff played the D flat "Etude" of Chopin, a lovely thing which is seldom heard. The final number was an arrangement of the famous Strauss waltz, "The Beautiful Blue Danube." As an encore he granted Bizet's "L'Arlesienne." The house went fairly wild over Rachmaninoff, and not content with recalls and thunders of applause, rose to him with cheers of delight. His playing was a musical experience which will be long remembered in Portland.