

Russian Pianist Wins Storm Of Applause

By J. L. Wallin

OCCASIONALLY Portland concert audiences become demonstrative to the cheering point with enthusiasm and appreciation and this very thing happened Wednesday night when Sergei Rachmaninoff appeared in piano recital at The Auditorium which was filled to the last seat, far up into the corner of the upper balcony near the ceiling, where one can hear but not see the performer.

It was not till after the second encore after the final program number that the crowd began to express enthusiasm in cheers, however, because the lanky famous Russian pianist composer would not permit it. He preferred to let his wonderful and solid artistry grow as the program advanced, bringing it to a high climax with the Godowsky arrangement of Strauss' wellknown "Artist's Life" waltz. Up till that time he had accepted many recalls but only one encore, the appealing little "Troika" by Tchaikowsky following the stupendous Schumann G Minor Sonata, which was the second number of the program.

In reserving his encores to the last, Rachmaninoff did what other artists might well emulate because it then became the choice of the audience to leave or remain as they wished after the conclusion of the fixed program. Artists liberal with encores between each program number frequently find themselves bowing off the stage after the final number to an audience making haste for the exits. Encores after the "Artist's Life" waltz were a Chopin waltz. Rachmaninoff's arrangement of Kreisler's "Liebeslied," the Rachmaninoff arrangement of Moussorgsky's "Hopak," and the Liszt transcription of Schubert's "The Wanderer."

The Scherzo and Etude of the Chopin group suited Rachmaninoff's style splendidly, for they call for vigorous treatment, but the well known Ballade that all of the pianistic giants including Paderewski, have played here, is still unsurpassed as played by the venerable DePachmann. But Rachmaninoff's reading, it is hardly necessary to add, was original indeed and most interesting. Rachmaninoff probably never reads a composition twice alike. His C Sharp Minor Prelude was quite different from the reading of some two years ago when he played here the first time. It and Etude Tableau were the only two of his own compositions on the program.

The concert was one of the Steers & Coman series.