

Music

Rachmaninoff Is Master Pianist

BY LOUISE RAYMOND OWENS

A capacity audience greeted Sergei Rachmaninoff, distinguished composer-pianist, when he was heard in concert for the second time in Seattle last evening at the Metropolitan theater. The mere announcement of his return was of sufficient importance to create marked interest and the reception accorded him bespoke his hold upon last evening's audience.

From the moment the artist stepped upon the stage he impressed every one with his somber, dominating character. He has a natural unaffected manner and his playing lacks distracting eccentricities or affectation. In his playing he combines genuine technique with remarkable musicianship, and an individual style characteristic of his true nature. His tone coloring is perfection itself, and his masterly interpretations, whether a Sonata by Schumann or a tone poem by Chopin, reflect the composer's intent. He is a pianist who has conquered every technical intricacy, one who is master of himself and his instrument.

"Caprice, Air de Ballet, from Alceste," by Gluck-Saint-Saens, and Schumann's lovely "Sonata" in G minor, the two opening numbers, met with the utmost enthusiasm. Chopin's "Scherzo," "Etude" and "Ballade" and "Valse Kunstlerleben" by Strauss-Goldowsky, which followed, could not have been given more exquisite interpretations, each number reflecting the genius of the artist.

It is thru Rachmaninoff's compositions for piano that he has attained such a high place in the musical world and his programs invariably contain several of his own works, which are the numbers the audiences are most eager to hear and last night's audience was no exception, for it was his playing of these that won him an ovation seldom accorded any artist. His "Etude Tableaux" and "Prelude" brought the great pianist such thunderous applause that for encores he responded with two more of his own composition, "Troika" and the familiar "Prelude C Sharp Minor," and Chopin's C Sharp Minor waltz.

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