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# RACHMANINOFF STIRS AUDIENCE WITH UNIQUE ART

Sokoloff Presents Mozart's  
"Jupiter" Symphony,  
Ravel Ballet

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*The Press Music Editor*

Sergei Rachmaninoff performed last evening in Severance Hall his third piano concerto and it may be said that the audience assembled for the event received no disappointment. There was other music to be heard besides that of the Russian virtuoso. Nicolai Sokoloff began his program with one of the most supreme achievements in all artistic creation—the "Jupiter" Symphony of Mozart; he ended with the second series of Symphonic Fragments from the ballet of Maurice Ravel, "Daphnis et Chloe"—music of glamorous appeal, brilliantly scored.

But it was Rachmaninoff's day. Here is a musical presence of the most compelling individuality and power. He appears upon the stage, tottering, as the world-weary, tired of the endless struggle of living; one wonders if there is enough energy left for him to stride thru the long sequential outpourings of his own imagination.

**Only One Rachmaninoff**

He appears to be utterly devoid of interest in the proceedings. And then with the first phrase appears the pulsant musicality which lies under the mask we see. This amazing Slav turns on his current of tonal rhetoric and the senses are stirred. He drives everything before him. With his consummate pianistic technic the difficulties sprinkled thruout the work are scattered to the winds. His rhythms bite into our consciousness. His climaxes sweep up on a veritable flood of full-bodied tone.

There is only one Rachmaninoff. He has brought to this generation something wholly unique in pianism—a style of performance altogether his own. Not the least among his many virtues is a power of adaptability. This served him well thruout the performance of last evening.

**Mozart's Music Exalts**

The purely orchestral portions of the program were quite naturally dimmed by the pianistic excitement which came between. The music of Mozart does not excite. It does, or should, exalt. The pure radiance of this noble symphony is something to be quietly treasured. Our reaction should be one of intense pleasure mingled with a little awe at the artist who with such economy of means and complete lack of rhetoric fashions for us a temple of pure sound.

The ballet music of Ravel made for a felicitous ending. It is rightly termed the masterpiece of the composer. Ravel is given to describing himself as a neo-classicist. All things romantic are anathema to his soul. But would that he might return to the style of this week with its rhapsodic ardors and imaginative eloquence. Much of it was well played last evening.