

RACHMANINOFF IS SUPERB AT PIANO

Audience Cheers as He Is
Given Expert Support
by Orchestra.

BY JAMES H. ROGERS.

After receiving the heartiest welcome accorded any symphony concert soloist within recent memory, Sergei Rachmaninoff, Russian composer and pianist, valiantly supported by the Cleveland orchestra, proceeded to demonstrate last night to an audience that packed Severance Hall to the doors, that this abounding favor was no more than a just tribute to high achievement, to surpassing gifts.

And so, the pianist being in great form, and the music he offered, his own D minor concerto, being greatly to his hearers' liking, the session was a stirring one. The enthusiasm waxed greater and greater as the composition proceeded along its appointed course, and at the peroration of the finale, there was quite a tumult, with much handshaking on the stage, and everybody excited and happy.

And there was warrant for this, for it was a gorgeous performance. And there is immense vitality in this concerto. Very artfully the composer builds up its interest increasingly in its successive movements. The opening allegro, clearly outlined, its chief theme somehow suggestive of a folk melody, is well rounded, effective and beautifully woven into its orchestral background.

Then Fireworks Begin.

The intermezzo-adagio, curiously designed, a sort of maze of tonal colorings, is fascinating music. But it is in the finale that the major fireworks are loosed. Thrills aplenty here. As perhaps I have intimated already, Mr. Rachmaninoff played magnificently. But also the work of the orchestra should be given a rich mead of praise. It was genuinely impressive. And when Mr. Rachmaninoff insisted on sharing the applause with Mr. Sokoloff, one felt that his generous impulse was soundly justified.

The concert began with the "Jupiter" symphony of Mozart. It was capitally played. The minuet, its most attractive movement, was particularly well done. One wonders who gave its title to this symphony. Probably not the composer. Certainly, there are no Jovian thunders in it. But it is no less—and maybe all the more—very pleasant music to listen to.

"Symphonic Fragments," so called, from Ravel's ballet, "Daphne and Chloe," completed the program. Delightful music. Not at all the Ravel who finds pleasure in over-sophistication, in effects that are at the same time weird, and adroitly fashioned. Here is charming melody, a suave and lovely harmonic basis, as well as engaging vivacity. Ravel has hit upon the true idyllic note in this ballet music. As indeed the subject demands.