



Hamburger Fremdenblatt, 25.01.1908, p. 14

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Berlin, January 24.

The renowned double bassist Sergei Kussewitzky presented the first of his two announced symphony evenings with Sergei Rachmaninoff as soloist yesterday in the Beethoven Hall. The program included Tchaikovsky's "Romeo and Juliet" Overture, Rachmaninoff's Piano Concerto No. 2, a previously unperformed interlude from S. Taneiev's musical trilogy "The Oresteia," and a symphony in C minor by N. Glière played from the manuscript. Kussewitzky is a rather skilled and adept conductor, who only bears a trace of the traditionalism characteristic of most modern Russian orchestra leaders. But his considerable artistry could not arouse any deeper interest in the compositions presented. Rachmaninoff's Piano Concerto, whose piano part the composer himself played, is a piece with undeveloped contours and uneven in its development. Its content is rather weak and uninteresting. Taneiev's interlude sounds quite primitive and almost violent, just as Glière's Symphony is a crude work created solely for robust effect. The "modern" Russians have given us very little of note this season. Their way of making music is artificially inflated diction, without core or content. J. C. Lusztig

[Translation: Google]