



Concerts.

L. S. The renowned virtuoso Sergei Kussewitzky has organized two symphony evenings with the Philharmonic Orchestra, the first of which took place on Thursday in the Beethoven Hall. A large audience had gathered, in which the concert organizer's compatriots were particularly well represented. Even without their presence, the mood would have been favourable; for Mr. Kussewitzky proved to be a spirited and knowledgeable conductor. He led the orchestra with confidence and verve and showed a sensitive suppleness, especially in accompanying the soloists. For the acoustics of the Beethoven Hall, he could only have allowed the orchestra to develop a less robust power. These evenings serve a dual purpose. They are intended to acquaint us with Russian works and with Russian artists. The musical-literary gain was not considerable. An entr'acte from S. Tanéiev's trilogy "The Oresteia" is a rather unentertaining piece, overly pretentious for its meagre content, from which one can at best learn how Wagner's instrumental style was beginning to catch on with his eastern neighbours. I have not been told much more favourable things about a symphony in C minor by R. Glière. All the more interesting, then, were the already familiar works: Tchaikovsky's Fantasy-Overture "Romeo and Juliet" and the second piano concerto (in C minor) by Sergei Rachmaninoff, whose solo part the composer himself performed. Rachmaninoff is a pianist of importance. A pleasing touch, if not much charm of colour, and a very virtuosic technique. Under his hands, the concerto gained a unique life. Despite some lengthy passages, it captivates with concise ideas and a certain elegance of form, and its effect is not solely due to its foreign or national character. I particularly liked the slow movement in this performance; the last, very lively one, is also not without musical effect; in the first, the piano is not brought into a happy relationship with the orchestra. The composer has received numerous awards. The second evening (in March) promises the participation of Leonid Sobinoff. [...]

[Translation: Google]