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The second symphony concert (Series B) by the Royal Chapel presented an artist and a work that both deserve the greatest interest. Serge Rachmaninoff presented his exquisite Third Piano Concerto in D minor. One immediately had the impression: here flow natural springs, here someone has something to say and says it, without tormenting himself or others, without embellishment or violence. Rachmaninoff begins quite simply and easily with one of those Russian ballad melodies that carry such incomparable emotional content. The way he then develops the no less melodic theme, the way he so aptly shapes strong contrasts in mood, the way he finally manages to blend the piano accompaniment with the orchestra in such a captivating way through his instrumental artistry – all of this was conveyed so directly that one willingly and joyfully surrendered to the impression. The middle section is not quite as valuable to me as the first. However, Rachmaninoff then surpasses himself again in firmness, especially in the way he develops the second theme extensively and how he shapes the ending with magnificent temperament. The orchestra should not miss this beautiful passage. Of course, it will hardly be played better by anyone other than the composer himself, for whom it represents the expression of his very own personality. Watching Rachmaninoff's exquisite collaboration with Kutchbach, who provided excellent accompaniment, was a delight in itself. Rachmaninoff received thunderous applause. Furthermore, the evening featured Gluck's Iphigenia Overture, prompting the fervent hope for its reappearance in the repertoire again aroused, and Beethoven's Second," both very acceptably rendered by Kutchbach. E. N

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