





Piano recital: Sergei Rachmaninoff. With other important or brilliant pianists of his era—think of Rubinstein, d'Albert, Busoni, or Friedman—Sergei Rachmaninoff shares the dual role of pianist and composer, and, much like these artists, the interplay often observed in such dual talents is repeated in his work; while for a time—during Rachmaninoff's time as conductor in Russia and later when he worked in America—the pianist was almost forgotten in favour of the composer, today the situation is reversed: the pianist shines with a new, almost rejuvenated brilliance, while the composer, in the changing times of re-evaluating and more sharply defined boundaries, has lost relevance as a personality who intervened in developments not independently but only as a co-creator. But anyone who knows this composer more closely, whose colourful and technically brilliant piano works are equally brilliant and who still appreciates musically beautiful creations will surely welcome the fact that Rachmaninoff, in whom composer and pianist form a perfectly harmonious inner unity, does not exercise overly modest restraint and occasionally includes his own works in his concerts. This time, however, he presented three pieces from the collection "Études-Tableaux," which belong to that late flowering of Chopin's prelude art, a style further developed in Russia by Lyadov, Scriabin, and Rachmaninoff as its most important representatives, each through a different prism of individual and national influence. These pieces—in the Russian style—sequence together rhapsodically fleeting moments of mood without formal development, but they reveal what the German listener might perceive as a deficiency in this regard through the magically opalescent lights of feeling, reflection, or mood depiction that live within them. What Rachmaninoff presented yesterday was once again at the pinnacle of utterly captivating skill and great expressiveness, at the height of a performance in which formal and tonal refinement, virtuosity, artistic understanding, and genuine musicianship, honed and experienced through years of travel, combine to form a wonderfully balanced individual expression. It was once again one of those great evenings of the season, one that stood out among the abundance of winter piano recitals, which undoubtedly testify to a generally quite pleasing flourishing of the art of piano playing: the artist was celebrated at the end with enthusiastic applause. M. Br.-Sch.

[Translation: Google]