

Chronicle of Concerts

Rachmaninoff's great artistry was naturally far more evident in his piano recital, the "only" one of the season, than in Bruno Walter's concert, in which he participated only as soloist. His own recital featured works by Schubert, Schumann, Chopin, and Liszt. The perfection of his pianism is so great that there are no longer any difficulties; a playing mechanism of the highest precision ensures the smooth mastery of all technical complexities. But more than this, what remains to be admired is the union of intellect and musicianship, which Rachmaninoff shares with very few pianists of our time—they are among our greatest. His temperament never descends into recklessness; its punishment is revealed precisely in the wise restraint imposed upon it by superior taste; nevertheless, it loses none of its elemental power. This kind of musicality leads to an unsurpassed clarity of form, to an art of transitions, which was demonstrated, for example, in Schumann's "The Davidsbündler" at its highest point. Even a few of Rachmaninoff's own compositional études—technical studies without essential musical content—gained a certain significance through his ingeniously constructive playing.

[Translation: Google]