



Review

Art, Theater and Music.

The National Theatre's Symphony Concerts

got a monumental ending yesterday at the Russian Pianist and Composer Sergei Rachmaninoff's Guest-performer.

When you see Rachmaninoff's powerful figure, you almost expect that as a pianist he will primarily excel in physical strength. But that is not the Case. More than anything else, his playing is elegant, delicate to the extreme, in the muted atmospheres completely incomparable. To say that his technique is superior, that runs and trills are sparkling clear, etc., seems almost banal. Words can hardly describe the breathtaking impression you get from the colour-saturated Beauty. And these wonderfully shifting sounds are not empty, external effects, but a warm and sensitive Soul's penetrating Speech.

The eminent Artist first preferred his own Piano Concerto in C minor, the same one that Brandt Rantzau played at the Musikforeningen a few years ago. The richly changing Moods, in which the elegiac Moment comes to the fore in particular, were beautifully interpreted. Incidentally, it is peculiar that a piano virtuoso writes a concerto, where the piano steps so strongly into the shadow of the orchestra. Liszt's E flat major with its lavish splendour of the finest, most tender filigree became like a dream, like a delicious adventure from Thousand and One Nights.

Rachmaninoff received a royal Tribute: Orchestral touches and countless Exclamations with long, excited applause, mixed with Bravos. Only after two Encores did all fall silent.

The orchestra under Mr. Halvorsen had an excellent Asten. Alone play-lead it Wagner's Faust overture and Alnæs' excellent symphonic Variations.

Houses were sold out, and the royal milieu was present.

U. M.

[Translation: Google]