

Concerts

A wave of first-rate pianists (Giesecking, Rachmaninoff, Lamond, Serkin) is currently standing up to the more evenly expanding, than soaring, carnival waves of Zurich. With Serge Rachmaninoff's participation, a benefit concert for the children of Swiss citizens living abroad and emigrants could indeed be undertaken even in these times; the gratifyingly well-attended large concert (March 4th) proved it. An originally planned program heavily featuring Chopin was unfortunately abandoned in favour of a more palatable chronological one. The artist, however, only truly warmed to Chopin. Rachmaninoff played Liszt's opening variations on Bach's continuo "Weinen, Klagen, Sorgen, Zagen" either from an unknown version or abridged by more than half the rather well-known composition. Under the artist's guidance, one enjoyed the ride through the precious landscape of Bach's "Italian Concerto" as if in a light rail vehicle; only when crossing the points more smoothly, the objectivity and romanticism of the Lento were slightly jostled back and forth. With Beethoven's D minor Sonata, Op. 31, whose first movement anticipates the recitative-like concept of the "Ninth" by twenty years, the artist somewhat caught fire, yet maintained his own reproductive distance, particularly in the Lento of the middle movement, whose coda he nevertheless dreamily concluded. The spell between the artist and his enthusiastic audience was finally broken by Chopin's Nocturne in F major, Op. 15, played in place of the C minor Polonaise, in whose middle section conveyed that demonic quality one might have missed in Beethoven. In the performance of the C-sharp minor Scherzo, the artist was at the height of his impressive pianistic powers; the melodic tendrils surrounding the hymnal harmonies of the second theme were magnificently and apotheotically intensified as the performance progressed. The artist bestowed upon Debussy's early pianistic work, the Suite bergamasque, the full polish of his technical artistry and the richness of his wittily pointed interpretation, as he did, of course, in his own G major Prelude, which sings so beautifully to ostinato harmonies, and in the exotically tame Esquisse orientale, whose masterful performance also illuminated technical aspects from a new perspective. Liszt's "Waldesrauschen" and "Gnommenreigen," played superbly with sparkling technique, completed the magnificent impression of the second part of this piano recital, which was naturally further enhanced by several encores.

[Translation: Google]