

[...] One after another, the subscription symphony concerts of both our societies concluded. Mr. Ziloti conducted Tchaikovsky's Sixth Symphony. He interprets it in his own unique way, even to the point of erasing the composer's own notes, almost completely diverging from him. This, as one might expect, did not lead to a favourable impression; on the contrary, the symphony left most of the listeners indifferent. Glazunov's "lyrical" poem and Liszt's "Rakoci" march followed in the background. It must be admitted that Mr. Ziloti was particularly impressive as a pianist that evening, and this likely had its impact on his conducting. He played Rachmaninoff's Second Concerto with rare artistic perfection, and Liszt's "Dance of Death" was no less marvellous. His performance was full of life and temperament, and his tempo rubato was more logical than ever. [...] Iv. Lipaev

[Translation: Google]

По порядку, одинъ за другимъ, закончи-лись абонементныя симфоническія собранія обоихъ нашихъ обществъ. Г. Зилоти дири-жировалъ шестой симфоніей Чайковскаго. Понимаетъ онъ ее своеобразно, и до того, что стираетъ помѣтки самаго автора, въ корень почти расходясь съ нимъ. Это, какъ и слѣдо-вало ожидать, не привело къ выгодѣ впечатлѣнія, на оборотъ, симфонія оставила равнодушной къ себѣ большинство слушате-лей. «Лирическая» поэма Глазунова и маршъ «Ракочи» Листа шли уже-между прочимъ. Признаться, въ этотъ вечеръ г. Зилоти былъ въ особенномъ ударѣ какъ піанистъ, и вѣро-ятно это не осталось безъ изъяна на его дирижированіи. Съ рѣдкой артистической законченностью сыгранъ былъ имъ второй концертъ Рахманинова и не менѣе чудесно воспроизведена была «Пляска смерти» Листа. Въ исполненіи артиста чувствовалось много жизни, темперамента, а егго tempo rubato было одно логичнѣе другого.