Russian Musical Gazette, January 25 1909, no. 4, pp. 112-113
Russkaya Muzykal'naya Gazeta | Русская Музыкальная Газета

I have already had occasion to remark that our musical life flows surprisingly unevenly; and now: sometimes there is a complete absence of concerts for three weeks, and sometimes, as now, such an abundance of them that interesting ones often coincide. The beginning of the current year is spent, on the one hand, in commemorations of the great masters of the past (Chopin, Mendelssohn), and on the other, it brings us an acquaintance with contemporary Russian and French music.
Russian contemporary music was represented at a concert featuring works by Rachmaninoff performed by him, and romances by Nikolai Medtner performed by Mrs. Olenina d'Alheim and Stenbock with the author's piano accompaniment. Of Rachmaninoff's works (the piano sonata and preludes in D minor, G minor, and G flat major), the sonata, which the author's performance took on an even more finished form, was, of course, of greatest interest. In general, the composer's performance was very close to that of Mr. Igumnov, who had previously performed the sonata in Moscow, but the finale this time was performed faster and with more contrast. In the first movement, the development was somewhat more prominent, the polyphony stood out more vividly, but Mr. Rachmaninoff apparently did not succeed in the andante: the tempo was taken somewhat quickly, and, most importantly, its sonority, especially at the beginning, was too abrupt, too masculine, and poorly coordinated with the general character of the andante. Rachmaninoff was received extremely warmly. At the same concert (chamber collection of the IRMO), Tchaikovsky's first quartet, which had not been performed for a long time, was performed. The performers were Messrs. Sibor, Tsirelshtein, Bakaleinikov and Kozolupov, since the quartet of the previous musicians unexpectedly broke up. Taking into account the short period of time the quartet players worked together, their performance must be considered quite successful; this time Mr. Sibor did not forget that he was not a soloist, but a member of an ensemble. […] G. Prokofiev

[Translation: Google]

Мнѣ ужъ приходилось какъ-то отмѣчать, что наша музыкальная жизнь течеть удивительно неровно; вотъ и теперь: то полное отсутствіе концертовъ въ продолженіе 3 недѣль, то, какъ теперь, такое ихъ изобиліе что не разъ интересные совпадаютъ другъ съ другомъ. Начало текущаго года проходить, съ одной стороны, въ поминкахъ великихъ мастеровъ прошлаго (Шопенъ, Мендельсонъ), а съ другой, приноситъ намъ знакомство съ современной русской и французской музыкой.
Русская современная музыка была представ въ лена пока сочиненіями Рахманинова, въ его собственномъ исполненіи, и романсами Ни-колая Метнера въ исполненіи г-жъ Олени-ной-д'Альгеймъ и Стенбокъ съ фортепіан-нымъ сопровожденіемъ автора. Изъ сочине-ній Рахманинова (ф.-пianная соната и пре-людіи d-moll, g-moll и Ges-dur), конечно, наибольшій интересъ представила соната, исполненіи автора принявшая еще болѣе за-конченный видъ. Въ общемъ, исполненіе автора было очень близкимъ къ исполненію г. Игум-нова, который раньше исполнялъ въ Москвѣ сонату, но финалъ на этотъ разъ былъ испол-ненъ быстрѣе, контрастнѣе. Въ первой части нѣсколько болѣе рельефно прошла разработка, полифонія которой выступила ярче, а andante, видимо, не удалось г. Рахманинову: и темпъ взятъ былъ нѣсколько быстрый, а главное звучность его, особенно въ началѣ, была слишкомъ рѣзкой, слишкомъ мужественной, мало согласованной съ общимъ характеромъ andante. Принимали Рахманинова чрезвы-

чайно тепло. Въ томъ же концертѣ (камер-ное собраніе ИРМО.) исполнялся давно не игранный первый квартеть Чайковскаю. Испол-нителями явились гг. Сиборъ, Цирельштейнъ, Бакалейниковъ и Козолуповъ, такъ какъ квар-тетъ прошлаго состава неожиданно распался. Принимая во вниманіе небольшой срокъ сов-мѣстной работы квартетистовъ, ихъ выступленіе нужно признать весьма удачнымъ; на этотъ разъ и г. Сиборъ не забывалъ, что онъ не солистъ, а членъ ансамбля. […]