

Serge Rachmaninoff

El darrer concert de l'Associació de Cultura Musical fou conflat, ben encertadament, al conegut pianista i compositor Serge Rachmaninoff. Diguem-ho prestament: es tracta d'un executant admirable. Ja no es pot exigir ni sonniar una tècnica més fàcil, més completa, que la que posseeix Rachmaninoff. I l'esmentat pianista executà, per exemple, l'Estudi i la Dansa del gnoms, de Liszt, de manera potser insuperable. Dissortadament, Rachmaninoff té, creiem, un defecte: considera, sovint, els passatges difícils de les grans obres, des del punt d'albir, principalment, de la virtuositat. I precipita, en tal cas, canvia els moviments i desfigura, per tant, l'obra interpretada. En tal sentit, la seva interpretació de la tercera Balada de Chopin no és gens lloable. En la susdita Balada, ja és ben sabut que Chopin glossa amb trassa un poema (certament suggestiu) del seu amic i compatriota Adam Mickiewicz. Es tracta d'una dona que esdevé ondina i que es venja, tràgicament, de la infidelitat del seu promès. Ara bé: els passatges bellíssims de la Balada en els quals l'ondina encisa el massa sensible i

malaurat promès, foren vertiginosament executats. I allò que és, doncs, amable, dolç, tendrivo!, es tornà un passatge de pura virtuositat, gairebé un exercici!

Escrivim uns mots breus, purament d'informació, i no podem subratllar, com voldríem, les masses personals característiques de la interpretació de què parlem. Direm solament que Chopin no indicà cap dels canvis de moviment que emprà Rachmaninoff. I afegirem que Chopin respectà sempre el ritme.

També ens sobtaren els canvis de moviment que emprà Rachmaninoff en interpretar, per exemple, el temps lent de la Sonata op. 10, núm. 3, de Beethoven.

Resumint-nos, direm que admirarem, per damunt de tot, la tècnica de Rachmaninoff, el seu so, les seves fineses, la seva pulcritud; però no poguérem pas sempre embadalir-nos amb les seves originals interpretacions. Rachmaninoff fou — creiem — sobretot admirable en executar les seves obres i les de Liszt.

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The last concert of the Association for Musical Culture was justly entrusted to pianist and composer Serge Rachmaninoff. Let's say it right: he is an admirable performer. It's impossible to demand or dream of an easier or more complete technique than that of Rachmaninoff. And the aforementioned pianist executed, for example, the Etude 'Gnomenreigen' by Liszt in an unsurpassable way. Sadly, Rachmaninoff has one deficiency: he often considers the difficult passages of famous compositions mainly from the point of view of virtuosity. In these cases the hurry corrupts the work he plays. In this sense, his interpretation of Chopin's third Ballade is not at all commendable. In that Ballade, it is well known that Chopin comments on a poem (certainly a suggestion) by his friend Adam Mickiewicz. It is about a woman who becomes a mermaid and takes revenge on the infidelity of her fiancé. However, the nice passages of the Ballade in which the mermaid loves the too sensitive, unfortunate fiancé, were vertiginously executed. And what it is, in fact, kind, dull, tender, became a passage of pure virtuosity, almost an exercise! We write brief words, purely information, and we can not stress, as we would like, the personal characteristics and the interpretation we are talking about. We only say that Chopin did not indicate the changes in the movement that Rachmaninoff used. And we will add that Chopin always respected the rhythm. We also see sudden changes in movement that Rachmaninoff uses in performing, for example, the slow movement of Beethoven's Sonata op. 10, nr 3. Let's summarize: we admire above all Rachmaninoff's technique, his sound, his finesses, his neatness. but he can not always captivate us with his original interpretations. Rachmaninoff was - we believe - especially admirable when executing his works and those of Liszt.

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