

GIL BLAS, 1907-05-27 (orig.: French)

THE CLASSICAL CONCERTS

Fourth Russian concert

As the programs of the Russian concerts reveal the most interesting works and composers of the music from over there, I nevertheless have the impression that there are gaps, despite all the care and radiance with which the programs have been put together.

And thus we won't get acquainted with Dargomyjski, the immediate successor of Glinka; the link between Glinka and the Five. It is Calvocoressi, in his remarkable study on Russian music, published in "Le correspondant" who writes: "*Dargomyijski knows the sense of lyrical elocution. Especially in his last drama 'Kamennyi Gost' or 'The Stone Guest' (Don Juan) he affirms his rare feeling for correct and simple elocution and by this as much originality as freedom.*"

César Cui, in "La Musique en Russie" doesn't hesitate to assert that 'The Stone Guest' is "*the keystone of the new Russian opera.*"

Likewise, if among the members of the young school, we find the names of Mr. Glazunow on one hand and those of Mr. Scriabin and Rakhmaninow on the other, we will completely ignore the name of Mr. Glière. But, Mr. Glière is one of the most important youngsters: he has composed string quartets, widely acclaimed in Russia, Austria and Germany. Orchestral suites, an octet etc.... Mr. Glière is a great musical personality who deserved a place in the historical Russian concerts.

This said, I only can notice how interesting last evening's concert was. etc....

(...)

We heard Mr. Rakhmaninow's second piano concerto in C minor. It is a real symphony. The piano in front of the accompanying orchestra responds to the instrumental mass. It is an original and most attractive composition in its three movements; the Allegro Scherzando, the last of the three, has a charming delicacy, very lucid. Mr. Rakhmaninow played himself his difficult concerto. He did it in a virtuoso's and real artist's style. Triumphantly recalled on the stage, he had to give in an encore with one of his Preludes – not the best known one – a nice musical piece.

Then, Mr. Rakhmaninow has conducted 'Spring', a cantata for orchestra, bass solo and choirs, composed in 1901. It is a great merit to have avoided banality in such a worn out subject: he evokes freshness, a real lyricism and a mighty interesting choice of ideas. Mr. Chaliapin sang the solo part which, as usual, was widely applauded.

(Finally the fifth act of Khovantchina very expressively, superbly sung by Mrs. Zbrouew, Mr. Smirnoff and Chaliapin. Great Success).

Louis Schneider

[Translation: (c) J. Falley]