

REVIEW

RIGASCHE RUNDSCHAU 1913-10-12 (orig. German)

Sergei Rachmaninoff is undoubtedly the most distinguished and important one of those very few composers who nowadays not only write for the orchestra, the opera and at most the singing, but also provide the piano with new tasks. In this regard, his work has the decisive advantage over the same activity of his colleagues that, despite the primordially of the musical idea, is still intended for the instrument and originated from it.

Nevertheless, such a treasure of piano creations is far from being understood and used by the virtuosos for whom they are intended. If some of his smaller works have already reached a firm place on the podium and gained universal fame, his larger and more fundamental works are seldom or not to be found in piano programs. But it became totally clear that such a maltreatment proved to be wrong, when yesterday, the composer presented a selection of his own works. The second sonata op. 36, a series of Etudes-Tableaux op. 33, a selection from the ten preludes op. 23, plus two transcriptions of the Lilac romance and a Polka de W.R. All these testify how many undetected treasures are to be found here.

Of course, it takes an effort to gain the entire high and mature art of the accomplished technician, the well-trained musician and the gifted poet, which Sergei Rachmaninoff unites in such a unique, admirable way as an interpreter. The profound impression that his playing and personality had already produced last year was repeated this time in an undiminished manner. May he still often return and, from the fullness of his genius, continue to give us such richness and to make us happy.

Reviewer: Hans Schmidt

[Translation: (c) J. Falley]