

Le Théâtre

LES JEUNES COMPAGNIES LES JEUNES AUTEURS

LA SEMAINE DANS LES SUBVENTIONNES
OPERA - Lundi, 2 h. 30. Le Grand...

Nous venons aujourd'hui une nouvelle rubrique qui, tous les lundis, sera consacrée aux jeunes compagnies et surtout aux jeunes auteurs. De jeunes comédiens et de jeunes comédiennes ont pu récemment, au temps d'été, conquérir une place de choix au théâtre et au cinéma.

Les Nouveautés de la Semaine

Le mardi soir
A l'Opéra, première représentation de l'opéra en trois actes de M. René Dreyfus...

L'activité des Jeunes Compagnies

Nous accueillons dans cette rubrique les nouvelles et annonces se rapportant à ces troupes. Le Prix théâtral de Trullin-Lionel...

Voici des pièces...

L'Enfer de la vérité, pièce en trois actes, de Hédiard Cayes. En trois actes, de Hédiard Cayes. En trois actes, de Hédiard Cayes.



Fredde Berthelme et Jackie Cooper sont réunis dans « Flying Cadets », un film actuellement en voie de réalisation à Hollywood.

CHRONIQUE DE CONCERTS

Par ROBERT BRUSSEL

Serge Rachmaninoff
Venez, chez un virtuose, un nouvel et mémorable exemple d'évasion. Ce n'est pas seulement pour tenter de trouver le sens enchaîné des notes que le prisonnier a brisé les chaînes qui le retenaient au sol ; c'est pour faire surgir du clavier la fée des sons et tout ce qu'ils peuvent engendrer de joues magiques et surmaturelles.

Art et Loisirs
Parmi les auditions sur lesquelles les événements ne nous ont pas permis de nous arrêter, il conviendrait d'en citer deux brièvement, celle qu'a donnée un très intéressant groupement...

LES FILMS NOUVEAUX

AU PARAMOUNT GRAND-PERE
Pour qui cherche de la fraîcheur, une vague de l'abandonnement, une vague de l'abandonnement, une vague de l'abandonnement...

LA SEMAINE CINEMATOGRAHIQUE

Mardi
A l'Opéra, à 9 h. 30, première représentation de l'opéra en trois actes de M. René Dreyfus...

LES HAUTS DE HURLE-VENT
L'œuvre d'Edouard Belin, adaptée par Samuel Goldwyn et produite par William Wyler...

AUJOURD'HUI

CE MATIN
A l'Opéra, à 10 heures, première représentation de Grand Fugit (U. G. C.).

CALENDRIER DU GROUPEMENT DES ORGANISATEURS DE CONCERTS

Table with columns for date, concert name, and location. Includes entries for BUDAPEST, NEDZJANSKI, B. HIGGINS, etc.

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LES HAUTS DE HURLE-VENT
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Advertisement for 'BIARRITZ' featuring a woman's portrait and text about a film or event.

LES PROGRAMMES

Large table listing theater programs for various venues including Opéra, Comédie-Française, and others, with dates and times.

Serge Rachmaninoff

Here, in the case of a virtuoso, is a new and memorable example of escape. This time, it is not to try to find the cabalistic meaning of the notes that the prisoner has broken the chains that bound him to the ground; it is to conjure from the keyboard the enchantment of sounds and all the magical and supernatural poetry they can generate. And it is the prestigious way in which he translates this that makes Rachmaninoff one of the foremost among the contemporary masters of the piano.

Two elements of his playing characterize his liberation: a certain agility and the blend one discerns therein of the gifts of the creator and the performer. Through Alexandre Ziloti, his teacher, he certainly claims the Lisztian tradition; but through Tchaikovsky, whose friendship fostered his beginnings as a composer, he is linked to the melodic and conservative principles of the Moscow school, where he was trained. This dual character had already asserted itself in him when he first appeared before the Parisian public in 1907, during Diaghilev's unforgettable Historical Concerts, where he established himself as pianist, conductor, and composer. After conducting Spring, his poem for choir and orchestra, he performed his Second Piano Concerto. And there, he hadn't for a moment given the impression of a virtuoso overcoming obstacles, but on the contrary, of a musician for whom playing the piano is one of the secondary, but necessary, branches of musical creation.

This personal intervention of the performer is not equally advantageous to all works and all styles. But, in those where there is complete harmony between the two, it produces admirable effects.

Rachmaninoff belongs to this privileged family. The lightness of his playing is prodigious, as is its clarity. The independence of his hands is total; he loves contrasts and draws from them powerful oppositions of colour. But, above all, what seduces and enchants in him is his naturalness. It is also his balance, transparency, and clarity.

Thus, when one forgets for a moment the magnificent clanging of Wanda Landowska's harpsichord, one experiences an intense musical pleasure in hearing, under Rachmaninoff's fingers and thanks to an exceptionally free and developed left hand, the final presto of J.S. Bach's Italian Concerto. In Beethoven's Sonata Op. 111, it is the serenity of the arietta and its sublime variations that find the most faithful echo in this sensitive and singing soul

However, he appears elsewhere with even more mastery; in Schubert's Impromptu in A-flat minor and in the rondo in D major where he reaches the extremes of lightness, grace and spirit; in four Etudes by Chopin where he reaches the peaks of his art; in Liszt's voluble and diaphanous Ronde des gnomes; finally, in the latter's arrangement of the Chorus of Spinners from The Flying Dutchman, where he combines all the resources in timbres of his keyboard with the brilliance of his playing, the slightest nuance of which was perceived in the immense hall of the Palais de Chaillot filled with an exultant crowd.

This success was not the only epilogue to this extraordinary evening. A few days ago, we mentioned the generous gesture made by Kreisler in favour of the Conservatory's Violin Prize Association. Today, it is Rachmaninoff who, with magnificent generosity, is donating his proceeds to the Association of Artistic Action. He will kindly allow the one who, following the paths opened by Alfred Cortot, founded it twenty years ago, to express his deep gratitude for this token of friendship given to French artists.

It has long been known that the true patrons of music are the musicians themselves. Let us record with grateful emotion this new example of fraternal selflessness.

[Translation: Google]