



The concert given by our "national conductor," the one who has been nicknamed "the incomparable interpreter" of modern music, with the collaboration of the great Russian pianist and composer—that giant, as my neighbour called him—was certainly one of the most brilliant we have had in Lucerne. One of the most beautiful, but also one of the most controversial. The program opened with Haydn's Symphony No. 5, also known as the "Paris" Symphony. In the performance of this beautiful work, we partially rediscovered the unforgettable Tuscan finesse, while noting that at times it seemed too heavy or too dryly rendered. But the hall itself had something to do with it. Rachmaninoff then played Beethoven's Piano Concerto No. 1, Op. 15, where he demonstrated his incomparable technique and unparalleled musical understanding. What calm, what serenity on the face of this man with such a stern appearance, and yet so charming when one has the privilege of getting to know him. The second half brought us even greater joy, a real emotional experience, although, in terms of the "works" themselves, we preferred Haydn and Beethoven. But here, Ernest Ansermet was truly personal and magnificent. He put everything he had into the interpretation of the "modern" music. Debussy was represented by two of his most characteristic works, "Clouds" and "Festivals," where the brass instruments were particularly brilliant. After these two nocturnes by Claude Debussy, Rachmaninoff took the stage once again and, ever more masterful, more expressive, in his greatness he even seemed to awe the young pianist Wilfred de Boé, a most attentive listener. He then performed one of his own works, the Rhapsody on a Theme of Paganini for piano and orchestra, Op. 43. Anyone who has not heard this great pianist playing the works of this great composer will never be able to imagine what the illustrious guest from Hertenstein represents for music. It is almost supernatural, an undeniable genius, who is clearly beyond us, because otherwise what would be so brilliant about him? He impresses us with his ease at the keyboard, his face full of melancholy, of sadness, even in his smile, reflecting his distant homeland from which he is exiled. The end of this Rhapsody was greeted with countless cheers, and Rachmaninoff respectfully acknowledged his many admirers. Finally, this extensive program, too long for us to fully appreciate, ended with "La Valse" by Maurice Ravel, which Ansermet also gave a vibrant interpretation of. Never before has he more deserved his fame than this evening, because in this performance, which he had composed to suit his own style, he was able to give free rein to his inner feelings. We noticed many French-speaking Swiss in the audience, who had come especially from the shores of Lake Geneva, or elsewhere, to applaud the beloved conductor of our Orchestre de la Suisse Romande, at the head of which for twenty years he has always been up to the heavy task, thus winning countless loyal friends, who could not have shown their attachment to all things French-Swiss better than by coming to Lucerne. Distinguished guests were also present. I was seated between Maestro Toscanini and his family, Adolphe Busch and his wife, and next to me were Alexandre Kipnis, the charming singer, and his lovely wife, who, after hearing Rachmaninoff, whom she had not previously known as an interpreter, declared to me: "He is a giant, he is undoubtedly the greatest pianist I have ever heard." Finally, attention was also drawn to a group from India: the Maharaja of Mysore and his entourage of over 30 people. A great music lover, he had also wished to attend some of the major concerts during the Lucerne music festival season. Guy de Breuil.

[Translation: Google]