



LONDON, NOVEMBER 7, 1928

"Even in these days remarkable"
wrote
Ernest Newman in the Times

EVEN in these days, rich as they are in fine pianists, Josef Lhevinne can truly be called remarkable. He is one of those pianists who make every difficulty look so easy that you believe, for the moment, you have only to go home and open the piano and put your fingers on the keys, and the music will come of itself. Technique of Mr. Lhevinne's sort is in itself a joy to the hearer, so smooth and certain is it; but when it is supplemented by so keen an intelligence and so thoroughly musical an imagination as his, we feel that one of the ordinary stages between the composer and the listener has been skipped, and the music is being not so much played to us as spontaneously generated. What his full range of intellectual interests in music may be I cannot say, for I had not heard him before last Friday; but certainly at his recital that evening his Chopin, his Brahms, and his Debussy—three composers disparate enough in all conscience—were each as completely convincing as could be wished. He has every shade of tone at his command, and a particularly grateful feature of his playing is that even in his biggest fortissimi the tone remains musical. His pedalling is exceptionally subtle at times; towards the end of the Chopin F minor Fantasia the effects were deliberate enough for us to have time to analyse them, but in many another place they were too fugitive and too delicate for that.

"Revelation of stupendous powers"
wrote
the London Daily Telegraph

THERE are few, very few, instances of the head so superbly governing the technique of the hands as in the piano playing of Josef Lhevinne. This distinguished visitor gave his second recital in Grottrian Hall last night, this time avoiding the classical and giving us a generous group of Chopin and representative pieces of Brahms, Debussy, Liszt, and Balakireff. The Chopin in itself was a revelation of his stupendous powers: a technique that apparently knows no limitations, an imagination that raises the familiar and the hackneyed into a purely spiritual world, a poetic sensitiveness so fine that mere virtuosity is never allowed to protrude. Without any show of deliberation, of being specially braced up for a great effort, he could accomplish wonderful, even thrilling, feats of tone-building. The Fantasia in F minor (Op. 49) and the C sharp minor Scherzo grew marvellously under his magic fingers; yet there was no point-making. The music was allowed to do all that. It was the same with everything he touched. The difficulties of the Etudes simply ceased to be difficulties; they were not paraded as being other than the incidental phenomena of composition, and it was obvious that the poet in him was taking as keen a pleasure in the sweet simplicity of the A minor Valse as in the terrific emotional momentum of the Scherzo. It is clear that Josef Lhevinne is of the elect, and it is a pity that he may only be heard in London once more—with the Pianoforte Society on December 1—before leaving for America.

CONCERT MANAGEMENT
ARTHUR JUDSON, Inc.
Steinway Bldg.
New York City

On Tuesday evening at Carnegie Hall Josef Lhevinne emerged with something resembling a legendary account of the art of the piano. He was praised for having transcended technique and conquered the realm of tonal poetry. His reading of Schumann's "Etudes Symphoniques" was in particular celebrated as one not likely in the near future to be equaled.

—Richard L. Stokes, New York Evening World, February 9, 1929.

Available Next
Season from
January 1, 1930,
to May 1, 1930

Superlatives as Usual

New York Press—February 6, 1929.

JOSEF LHEVINNE IS GREETED BY AN ENTHUSIASTIC THRONG

Eminent Russian Pianist Gives One of the Most Noteworthy
Recitals of the Present Season.

By PITTS SANBORN.

FAMILIARITY with an art like that of Josef Lhevinne ought not to breed indifference, let alone contempt. The distinguished Russian pianist has played to American audiences for 101 these many years, and in all likelihood will still be playing here when a regiment of flash-in-the-pan talent has roared its little roar and whizzed off into oblivion. For that matter, Mr. Lhevinne is an artist who never has ceased to grow. His command of the piano is now more comprehensive, more amazing, more satisfying than ever.

Beginning unconventionally with the lovely E flat intermezzo of Brahms Mr Lhevinne exhibited his finely sensitive touch in that and in two other Brahms pieces—the A flat Intermezzo and the C sharp minor Capriccio—before addressing himself to Schumann's "Etudes symphoniques."

Often as the work in question is played it sounded yesterday like a new creation, thanks to the richness and variety of the pianist's touch his wide and perfectly controlled dynamic scale and the continual slight novelty to borrow Aristotle's phrase) of his interpretation. In particular, the finale was an electrifying climax, wrought from the broad, resonant, but temperate enunciation of the challenging melodic outburst of the opening to the hair-raising brilliance of the concluding measures.

The Chopin group that followed was another series of triumphs. In its initial member the C sharp minor Scherzo there was the finely felt reading as well as the purely mechanical wonder of such octave-playing as scarcely another pianist can command. Immediately after this in contrasting beauty came the flowing limpidity of the G flat impromptu. Memorable too, were the

mazurkas in A minor and in G major, and, for its part, the A flat Polonaise which completed the group, was positively miraculous.

This much-enduring composition was played in the grandest of the grand style, with a breadth and a power absolutely titanic, yet without the slightest suspicion of pounding. The pianist's octaves and his rhythm in the middle section would by themselves have sufficed to make this concert unforgettable.

The large audience was extremely enthusiastic, insisting on encores, which Mr Lhevinne generously provided—among them an astonishingly fleet and dazzling account of Chopin's "Butterfly" etude. The last section of the program offered Liszt's "Feux Follets," two Debussy preludes and Tausig's "Gypsy Airs."

Facsimile Reprint,
New York Telegram

LHEVINNE