

ARTIST DELIGHTS LARGE AUDIENCE

Artur Rubinstein Proves Himself To Be Great Interpreter at Piano

Artur Rubinstein was responsible for a brilliant display of pianistic virtuosity when he appeared last night in the Savoy theatre to give a recital at the fourth of the current Celebrity series of concerts. He also showed catholicity of taste in drawing up his program and quite remarkable ability at interpreting widely contrasting types of music.

An outstanding feature of his work, which immediately commanded attention during his opening number, the Toccata in C Major (Bach-Busoni), was his capacity for grasping the total significance of a composition—seeing it as a whole in other words—and conveying this to his hearers. His interpretation of this Toccata was masterly both in conception and in command of technique. Specially notable was the way in which the beauty of the slow movement was expressed, while the fugue was given with the acme of clarity and power.

We liked very much also his reading of the Cesar Franck Prelude, Chorale and Fugue. Totally different from the Bach in its intellectual stature as it is, yet it possesses much that is very attractive though perhaps its beauties are impressionist to some degree.

Brilliant Technique

The Petrouchka Suite by Stravinsky (written for and dedicated to Mr. Rubinstein) makes immense demands upon technique for its rendition, but found the recitalist equal to all that was required of him. It was very brilliant, the last section, Russian Fair, successfully depicting the noise and bustle of the picturesque scene. The Prelude in A Minor and Ondine, both by Debussy, were other numbers given, and of these we preferred the latter.

There can be no doubt about Mr. Rubinstein's qualifications for playing Chopin, a group of whose compositions formed the last group of numbers on the program. These included Scherzo in C Sharp, Berceuse, two Mazurkas and the big Polonaise in A Flat. These were given with a fine appreciation of their different styles.

The recitalist had an excellent reception and in response to many recalls gave a number of encores among which were the Nocturne for the left hand by Scriabine—rendered in a most poetic manner—and that lovely number of Granados' Goyescas generally translated as The Maid and the Nightingale.

N. C. C.