Artur Rubinstein in Chopin Recital; Platoff Cossack Chorus Heard

By William Leonard

ARTUR RUBINSTEIN, in a recital at Orchestra Hall yesterday afternoon, devoted his pianism to the delicacies of Chopin instead of to the heaven-storming pyrotechnical music in which Chicagoans have heard him crash to victory so often. The result was just as impressive in this subtle music, for the Polish pianist has no superior as an interpreter of his countryman's work.

His Chopin is in the grand manner, concentrating on the imagery and lyricism of the music, without need for "effects" to enhance the majesty of tone and structure. He played with complete physical relaxation, breath-takingly and with more accuracy than his mountainous dramatic climaxes sometimes allow in the piano writings of other composers.

If the music world is in for a Chopin cycle like the Tschaikowsky cycle of a few seasons back, Mr. Rubinstein's Orchestra Hall recital, his only one of the season here, can serve as a model. It was one of an imperious kind of romanticism, yet simple and finely detailed. It was haughty but straightforward—music that sang its way to its hearers' hearts rather than overpowering them.

Artur Rubinstein

Major work on the program, and perhaps the performance peak of the afternoon, was the superb B minor sonata, in which Mr. Rubinstein's sense of form was as distinct as the composer's, his eloquence of a brilliantly poignant stripe, and his tempi perfect. A spontaneity sparkled throughout.

The monumental Rubinstein technique seldom was hinted at. But there has been no finer piano playing at Orchestra Hall this year than the well balanced Chopin program presented there yesterday afternoon.

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