Memo from: Gustl Breuer

July 16, 1975

RCA

Dear Mr. Rubinstein,

Enclosed are some of the Trio reviews which we have sent out to all classical music radio station (205) in the U. S. and to some 2,000 record-accounts. I HOPE to God that sorry "poster-mess" has now been streightened out once and for all. I was terribly sorry to have caused all the mixup. I also hope you have meanwhile received the smaller versions....Please remember me to Mrs. Rubinstein,

Sincerely
Gustl Breuer

FEBRUARY 1974 STEREO REVIEW

RCA RED SEAL PROMOTION

Stereo Review

It's Unanimous—Raves!

RECORDING OF SPECIAL MERIT

BRAHMS: *Trio No. 1, in B Major, Op. 8; Trio No. 2, in C Major, Op. 87; Trio No. 3, in C Minor, Op. 101.* **SCHUMANN:** *Trio No. 1, in D Minor, Op. 63.* Artur Rubinstein (piano); Nathan Milstein (violin); Pierre Fournier (cello). RCA ARL3-0130 (three discs) $20.94

Performance: **Warmly rewarding**
Recording: **First-rate**

Back in 1942, the illustrious combination of Rubinstein, Heifetz and Feuermann collaborated in a memorably recorded performance of the Brahms Op. 8 which is still listed in Schwann-2. The Rubinstein-Szeryng-Fournier effort is not one whit inferior to that classic recording, of course, their approach remains wholly appropriate to the self-assertive romanticism of this work in the third quarter of the twentieth century. There are wonderful total balances, rhythmic vitality, and satisfying tonal variety. Throughout, all eight sides of the album, a great improvement over the not always happy results obtained in the Rubinstein-Guarnieri chamber series.

But the real miracle of this album is the performance of the eighty-eight-year-old Rubinstein, whose playing still manifests such rhythmic alertness and vitality, and with a severity of phrasing that might bespeak the work of someone half his age. Szeryng and Fournier are no more satisfactorily colleagues, but partners in the fullest sense of the word. Indeed, Fournier's cello speaks out with singular eloquence in the opening movement of Op. 8.

The more lightly discharged music of the C Major and C Minor Trios makes for some interesting comparisons when one listens to the varied readings of Istomin, Stern, and Rose in the excellent Columbia recording. In general the younger group favors slightly faster tempos and livelier articulation in the fast movements, the scherzos of Op. 8 and Op. 87 being typical instances in point, and they do manage to achieve a more evenly spaced atmosphere in the scherzo of Op. 101, though here the slightly drier recorded sound also may be a factor.

I'm not sure that I go along with the reasoning of RCA in throwing in the Schumann D Minor Trio, for this would be a nicely self-contained Brahms package, but the Schumann gets an altogether ravishing treatment here. The excellent Beaux Arts Trio recording for Philips is coupled with the two other less interesting Schumann Trios, plus the G Minor Trio of Clara Schumann, but unless I were an all-out Schumann buff, I should be inclined, on a packaging basis, to opt for the RCA combination. As a Brahmsian, though, I would want both the RCA and the Columbia versions of the trios, as each has its own special satisfaction. *D.N.*

Raves!

"This Rubinstein-Szeryng-Fournier effort is not one whit inferior to that classic recording . . . . . of 1942, the illustrious combination of Rubinstein-Heifetz and Feuermann, in a memorable recorded performance of the Brahms Op. 8."

"The real **miracle** of this album is the performance of the eighty-eight-year-old Rubinstein, whose playing might bespeak the work of someone half his age. Szeryng and Fournier are . . . partners in the fullest sense of the word."

"The Schumann gets an altogether **ravishing treatment** here."

Raves!

". . . Taped in a few days of **inspired interaction**"

"Rubinstein today might be . . . described . . . as the **supreme objectivist**. His playing here has plenty of heart, a dominating enthusiasm, and a completely **uncluttered clarity of perception** . . . projection of over-all architecture and unfaltering forward direction. . . There is predictably plenty of weight in the playing, but there is also a fine-spun urgency that keeps the juicy sonorities from stagnating. These interpretations, while idiomatically Brahmsian, rise far above the norm through their detachment and **aristocratic reserve**."

"His two superlative colleagues . . . play marvelously well, matching their illustrious elder partner phrase for phrase."

Raves!

Raves!

HIGH FIDELITY

Brahms: Trios for Violin, Cello, and Piano: No. 1, in B; Op. 8; No. 2, in C, Op. 87; No. 3, in C minor, Op. 101. **Schumann:** Trio for Violin, Cello, and Piano, No. 1, in D minor, Op. 63. Artur Rubinstein, piano; Nathan Milstein, violin; Pierre Fournier, cello. RCA Red Seal ARL3-0130, $20.94 (three discs, quadraphonic sequence)

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"Over-all Achievement of this Set—Extraordinary."