LSO/Previn
Festival Hall

Joan Chissell

With Artur Rubinstein to play two concertos not recently heard from him in London and the sixtieth birthday tribute to Benjamin Britten, The Royal Philharmonic Society's 162nd season could scarcely got off to a more auspicious start than at last night's concert from the LSO under André Previn.

Though the outside audience surged round the platform at the end, Mr Rubinstein did not let the evening develop into a solo piano recital, as has sometimes happened. Of course we were sad, but he was right. Greig's concerto had ended in triumph : there was really little more to add. Over excitement in approaching the first movement's cadenza brought the only passing discomfort.

For the rest, the performance was saturated with warmht and love, and firm and assured, too. Lyricism fared best, with an exquisitely played *tranquillo* episode in the course of the finale. Conductor and orchestra were pliably expressive partners.

In Mozart's K466 in D minor before the interval all suggestion of the daemonic was reserved for the finale (a real *allegro assai*). In the first movement Mr Rubinstein forgot about seething undertones of unrest in favour of calm acceptance of the inevitable, not even disturbed by Beethoven's powerful cadenza. That movement and the romance were memorable for limpid tone and simplicity.