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MUSIC CORNER

By CLOTILDE PUJOL

The Auditorium Theatre, filled to capacity, was a fitting setting for the ovation rendered the great Polish pianist, Arthur Rubinstein, who appeared on Wednesday evening in a recital with the Philharmonic Orchestra of Havana.

Rubinstein interpreted two concertos of extreme beauty. The Chopin E Minor Concerto and Tschaikowsky's B flat minor Concerto are works that speak to the senses. Chopin's music, exquisite in poetical beauty, requires not only fleet fingers capable of producing the filigree-passages with pearl like sonority, but a poet's turn of mind capable of understanding the finesse of sentiment of the great Polish composer. Rubinstein was able to do both. The marvelous dexterity of this virtuoso never fell to the level of the pure mechanical, but rose to heights of ethereal quality.

In the Tschaikowsky Concerto, a vigorous interpretation despicted sensuous music of this Russian writer whose broad and inspiring melodies, powerful tones, rich rhythmic force and depth of sentiment were effectively displayed by the masteful and colorful interpretation offered by Rubinstein on Wednesday evening.

Time and again was Rubinstein called to the stage by the ovation of the public. To the delight of the audience Rubinstein offered as encores De Fallas' "Danza Ritual del Fuego" and "Navarra" by Albeniz.

It may be said that the numbers rendered by the orchestra under the enthusiastic baton of Massimo Freccia, the young Italian conductor who for the past four seasons has been untiringly working for the improvement of the orchestra, were spontaneous in their interpretation. There was greater fluency in the evening's rendition than in former performances. Bravura and precision of rhythm not devoid of sentiment were revealed in the Weber Oberon Overture. A playful, gay spirited performance of the Enesco Roumanian Rhapsody gave proof once more of the orchestra's marked improvement.