# Royce Hall Concert by Artur Rubinstein

**BY ALBERT GOLDBERG**
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Want to know how to end the war? It's so simple it's a wonder no one ever thought of it before. Just bring the opposing parties together—but make them pay for the privilege—and let Artur Rubinstein play the piano for a couple of hours.

His aim is more accurate than any machine gun and the contestants would be bound to become so infected with his contagious joy of life and vision of beauty that they would abandon all thought of hostility. And then Mr. Rubinstein could be awarded the Nobel Peace Prize—which is about the only honor that has not yet been bestowed upon him.

At least that's the way it worked in Royce Hall Saturday night. The audience dispersed floating on Cloud No. 225 after the great pianist's recital and even other pianists—who can be the most hostile of individuals—were clutching at this reviewer's sleeve to tell him how wonderful it was. As if he didn't know!

It can hardly be an illusion that each Rubinstein recital seems better than the preceding one. Too many people are of the same opinion. For Rubinstein possesses a unique power of renewal. No matter how often he plays a composition it comes out slightly different each time, and the difference is always on the side of fresh insight and

**ARTUR RUBINSTEIN**

Piano recital on UCLA's Great Artists' Series, Royce Hall, Saturday night. The program:
Prelude, Chorale and Fugue ..Franck
Sonata, Opus 35, B Flat Minor .Chopin
Forlane .....Ravel
Scherzo-Valse .....Chabrier
Nocturne, for the left hand ...Scriabin
"The Maiden and the Nightingale" .....Granados
Hungarian Rhapsody No. 12 .....Liszt

irresistible spontaneity. Under his hands everything seems to be born anew at the moment of recreation.

The first half of the program in particular was dominated by a towering sense of nobility, a feeling of total immersion in the music, and a mastery so complete that no instrument seemed to intervene between the musician's thought and its communication. It was that way with Cesar Frank's Prelude, Chorale and Fugue—a quiet, meditative probing that was serene and mystical yet that resolved in optimistic affirmation.

The absorption was even more intense in Chopin's B Flat Minor Sonata. There was no ranting, no rhetoric. One phrase followed another in irrefutable logic and perfect proportion. The first movement and Scherzo were powerfully dramatic, but never overstated. The hackneyed Funeral March took on new meaning as a dirge for all the world's woes, and for the only time one thought of piano playing as such in the miraculous effects of the "wind over the grave" finale.

The somber mood lightened in the second half with Ravel's piquant Forlane from "Le Tombeau de Couperin" and Chabrier's cheerful "Scherzo-Valse." The prodigious Rubinstein left hand played the Scriabin Nocturne more beautifully than other pianists could with three hands, and Granados' "The Maiden and the Nightingale" was lavish in muted half tints.

The musician and the pianist combined to show how Liszt's Hungarian Rhapsody No. 12 can really sound. The musician Rubinstein discovered unsuspected subtleties and orchestral colors in it; the pianist Rubinstein rejoiced in the chance to cut loose with Lisztian pyrotechnics that left no doubt as to his continuing position in the first rank of virtuosi.

The audience rose en masse, and the pianist obliged with three encores: Chopin's F Sharp Major Nocturne and C Sharp Minor Etude of Opus 10, and De Falla's "Ritual Fire Dance."

Rubinstein will play different programs in the Dorothy Chandler Pavilion of The Music Center tonight and Wednesday night. They will be reviewed in The Times on Friday.