COMPLETE COMMAND

Rubenstein Gives Exhilarating Performance, Monday Evening

The memory of Artur Rubinstein's piano playing in Winnipeg four years ago was so vivid, that when he appeared again on Monday evening for another Celebrity concert in the crowded civic auditorium, the audience's reception had a personal note in it. Mr. Rubinstein was in magnificent fettle, so it was distinctly an occasion, stimulating almost to the point of exhaustion.

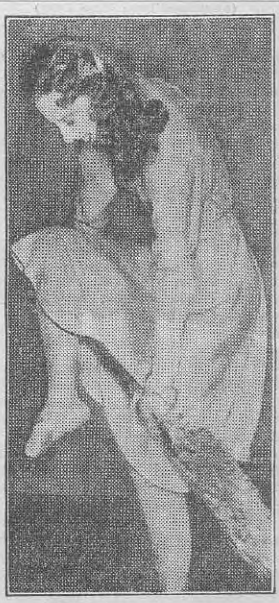
Those who thought he had nearly played his coat off when he finished the Petrouchka suite, written for him by Stravinsky with just appreciation of his astounding technical prowess, saw him come back to the stage quickly and reseat himself at the instrument, to give an exquisite performance of the Scriabin nocturne for left hand alone.

The disjointed Stravinsky suite is not so satisfying musically as it is intriguing for its exploitation of rhythmical contrast and tone levels and touch, including a muted effect which was all too brief in the topsy-turvydom. The interpreter's cool mind, his perfect control, secured the work from being tiresome before he had done with its dangerous illustrating. When it is a matter of carving a melody, of manipulating intricate cross rhythms and odd accentuation, he seems to be without a peer.

The programme opened wonderfully with the Bach-Busoni Toccata in C and many persons must have felt Mr. Rubinstein's ringing tone to be of ideal beauty in it. Such rhythmic phrasing had to be heard to be realized and there was a remarkable tribute to the artist in the breathless silence which hung in the air before the adagio section began.

The Sonata Appassionata of Beethoven revealed the sophisticated player with the complete command. It was exhilarating to feel that he could take the figured subject in the finale as fast as he liked and it would not be a jumble of sounds. It and the first movement were thrillingly dramatic with the tone being a source of fascination rhythm driving irresistibly and the by its glow and clarity.

Some of the Chopin pieces seemed forced out of their natural framework and the A flat Polonaise to be making up in noisiness what it suffered from lack of inspiration; it needed a rest. But in all truth its exponent must have too, for he offered it at the end of the heavy programme. The A flat study stood out however for a romantic, most likeable presentation. The Debussy Prelude in A minor and Ondine could be taken as object lessons in touch.—L.S.



BARBARA STANWYCK

between scenes of Ball of Fire, essays the old trick of stepping both feet over a broom handle without letting the hands go. "It may be silly," says Miss Stanwyck, "but it's good exercise anyway."