Rubinstein Ends Concert Season

By MARION KELLEY

A piano recital in the grand manner by Artur Rubinstein last night at the Academy provided a superb finale for the 1954-55 Philadelphia All Star Concert Series. Emma Feldman, director of the concerts, a division of The Philadelphia Inquirer Charities, Inc., appeared on stage briefly after intermission to announce next season's events.

Rubinstein probably never played more beautifully anywhere than he did here last evening. The stirring quality of his performance electrified his listeners. It was a sold-out house with several hundred crowding the stage, providing an interesting animated backdrop for the artist and the piano. It is a rare event that attracts an overflow to the Academy stage these days, but Rubinstein's artistic and personal appeal always draws huge crowds. And they never were more responsive.

ENJOY HIS PLAYING

The Polish pianist has a way of making his audience feel that he obtains as much enjoyment and exhilaration playing for them as they do listening, and everyone had a good time.

In the opening number, Beethoven's Sonata in E flat major, his emphasis was on balanced lyricism. His tones sang enchantingly with deep but unostentatious feeling. Then came the seldom heard Listz Sonata in B minor, where he turned on all the facets of his mercurial artistry, as well as displaying the enormous variety of color available on his pianistic palette. He was recalled again and again to acknowledge thunderous applause.

After intermission came a Chopin group, the delightful Polonaise in F sharp minor, Three Posthumous Etudes, a mazurka and the brilliant Fantaisie Impromptu, all given excellent treatment.

SPELLBINDS AUDIENCE

Again he was the dramatic virtuoso in Stravinsky's "Sonata in Three Movements" from "Petrouchka" transcribed for him by the composer. Here his dazzling technique and his exciting contrasts held his audience spellbound. What resounding modern sounds he brought forth from that keyboard!

Applause was deafening and encores were freely offered. He obliged five times with Chopin's Nocturne in D flat, Valse Noble by Liszt, The Maid and the Nightingale by Granados and Chopin's Etude in C sharp minor.

Miss Feldman announced eight of nine performances to be given next season. They are the Sadler's Wells Ballet for one week beginning Oct. 24; Gina Bachauer, Nov. 17; the Philadelphia Orchestra in a concert version of Traviata, Dec. 8; Azuma Kabuki Dancers, Jan. 19; Hilde Gueden and Cesare Valletti, March 1; Mozart Piano Festival with Luboshutz and Nemenoff and Boris Goldovsky, March 15; Virtuosi Di Roma, in April and the ninth event to be announced in May.