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Rubinstein Gets Ovation In Concert With Orchestra

By HELEN A. F. PENNIMAN

Around the world, across the fields of concert, recital and cinema, so much has been said and written concerning Artur Rubinstein that no comments with a scintilla of originality remain unspoken.

His high standards of musicianship in every angle of technical and interpretive art, the wide scope of his eloquence, conveyed with the utmost simplicity of bearing, all these, and more, have been reported a thousand times.

Hence it only remains to remark that, on Wednesday night, Mr. Rubinstein received his habitually appreciative reception, his poetic playing of the Mozart A-major piano Concerto being the prelude to half a dozen curtain calls. The direction of Reginald Stewart led to a fine integration of piano and the Baltimore Symphony Orchestra.

The program opened with a guileless little suite from Handel's opera, "Alcina," which was gracefully performed by the orchestra, and closed with the well-beloved Brahms Variations on a Theme of Haydn, admirably presented.

In some degree, not entirely congenial to the above company was the symphonic feature of the evening, a ten-year-old work in that form by Paul Hindemith, given its American premiere by Mitropoulos.

It has been the custom of composers working "in tradition," to weigh and balance the especial quality each instrumental choir is best qualified to convey, creating harmonies from them, according to that understanding.

The moderns, on the other hand, work from a system that often sets one instrument clashing against its neighbor, in a mode that many contemporary ears have not yet learned to accept. Only the future can tell if the majority ever will, as they did with Wagner. The voting on Wednesday seemed to be about 75-25, the radicals losing.

Yet the performance of the work, under Mr. Stewart's guidance, was so intelligently effective, the slow movement so expressive, and the dominating martial theme so stirring, that the applause brought the conductor back to the podium and the musicians to their feet several times, in response to the applause.