Rubinstein Gets Stage Fright

Nimble Fingers Cast Spell Over 60 Years

EDITOR'S NOTE — Pianist Artur Rubinstein doesn't worry about false notes, what he minds is that at every concert there is "one drop of fresh blood." He's been giving for 60 years, and at 77 still books 100 concerts a year.

"My friends say I made Kruschev fall, but I can assure you it is not so. He fell two days after "I." A visit with Rubinstein in his New York apartment soon puts a visitor in such a mood that one feels as though the master's cheeks glow and his eyes twinkle where he Election 77. He is indefatigable, original, animated, courhour, and irresistible.

"If I told you what I do in a year," Rubinstein says lifting both hands, "you would always play around 100 concerts a year, and after concerts there are parties and cigars and television. I sleep very little."

"Two things I have to see published, that I couldn't do without concerts and that if there was but one second I'd give to my concerts, I'd play anyway. Managers who read that I'm making more checks today, look..."

Barok gives me too many concerts and I say, "You shouldn't have done it. You hate it."

Until the end of March, Rubinstein is to give his 21st concert in this country. He will be in Detroit, Salt Lake City, San Francisco, New York, Pittsburgh, Los Angeles, Cleveland, and New York. He has received all of Chopin's marathons — three long recordings for RCA Victor. More than five million Rubinstein recordings have been sold.

Referring to his European tour last fall, Rubinstein said, "In all of Europe it astonished me. The American think they are too much of the world, and the European think they are too little, but they are not."

I gave a concert at the University of Michigan; it was serialization, I recall. "I went there only because it was a free concert. From the stage I said, 'I don't like to stop in the middle of a concerto, so let's wait for intermission.' Only five minutes after the hour, they were all there. 4,400 people gave a very difficult program, a Schubert Quintet, Scheniman, duets which are not in the usual run, no Liszt, no showpiece anything. I know that they listened, and they loved it.

"You could imagine such a thing in Europe. It is a very, very difficult thing to fill Festivals Hall in London. In France, outside of Paris, nobody would dream of risking to give a concert in Paris, unless there was some special festival or something around it."

"Of course, in Russia the audience for music are above. The Russian public is extremely inclined to music, it was always, even hysterical in my childhood. I remember in Moscow and Leningrad young girls and men themselves in concert halls because they didn't want to survive the music."

Romantic Pianist

Rubinstein always was, and remains, a romantic, devoted to conveying the mood and meaning of the music.

"I criticize the trend of young artists who come on stage as if they have the whole thing in their pockets ready prepared," he said, "I don't. I give an exercise, I hear an accentual interpretation from an artist at least one drop of fresh blood. There must be something which..."