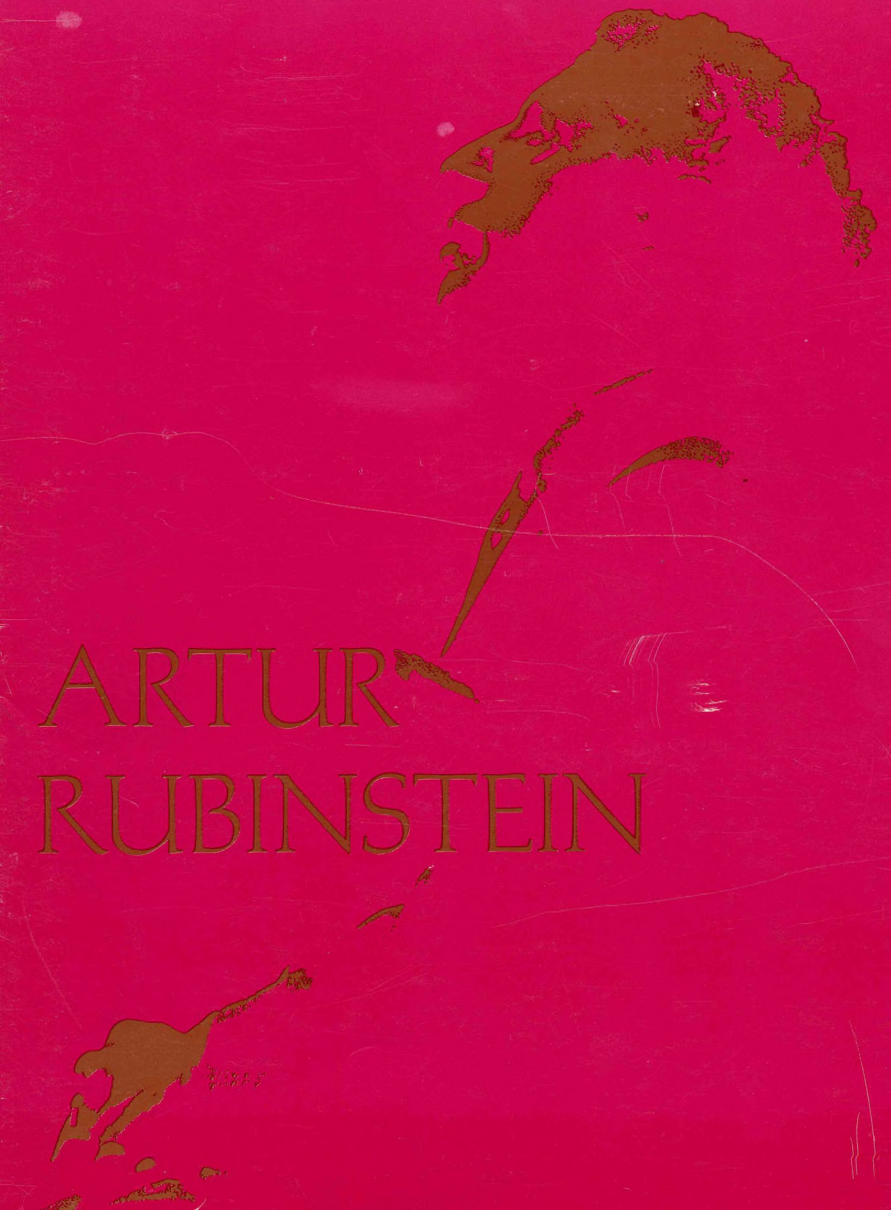
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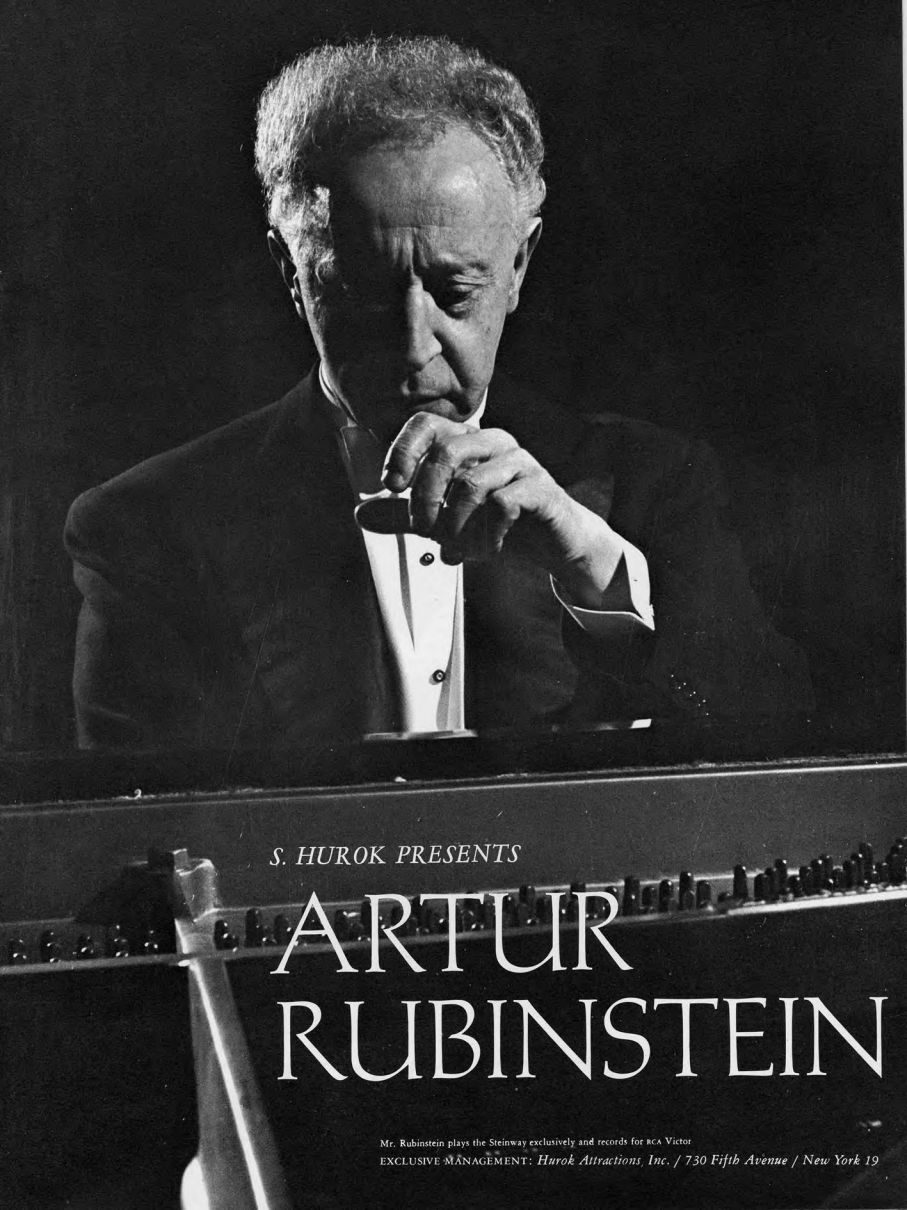
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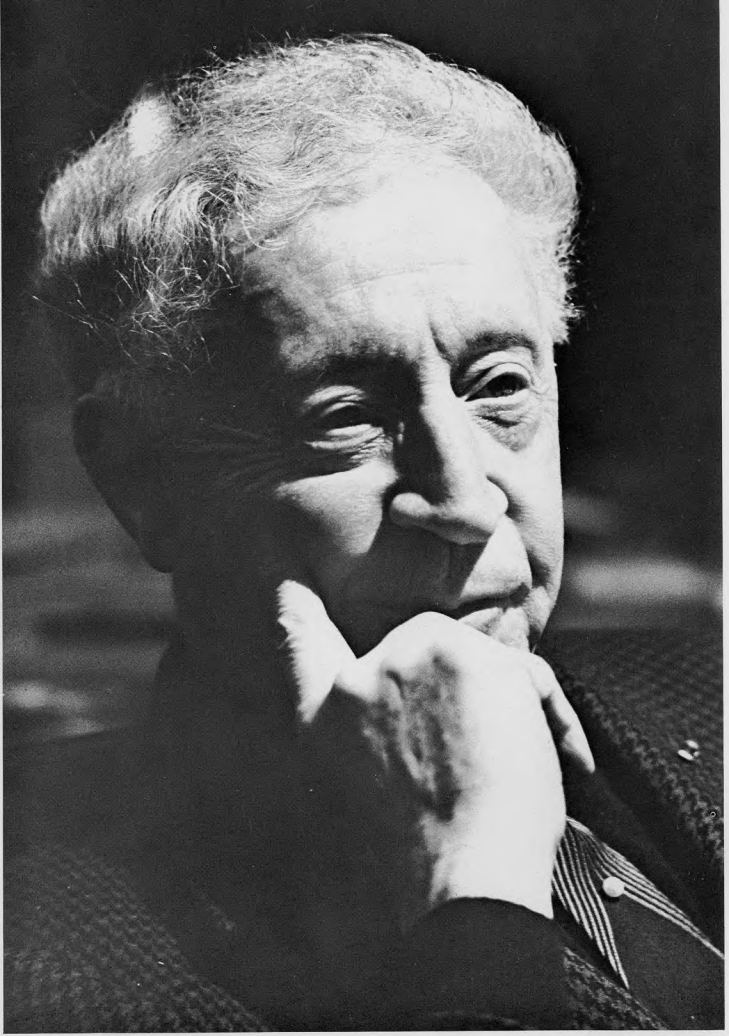

ARTUR RUBINSTEIN

'The directness of his musical approach sounds so inevitable that one wonders why most pianists cannot duplicate it . . .'

/ by Harold C. Schonberg

Artur Rubinstein's career has mounted and mounted to the point where many consider him the greatest living all-around pianist: an artist at home with Beethoven, a Chopin player in the great tradition, a specialist in Spanish and impressionist music. He is an extrovert who loves people, loves life and loves to play the piano. All this comes out in his interpretations. And none but an artist in love with the concert platform would push himself so hard. Rubinstein was over seventy years old when he gave a marathon of ten Carnegie Hall recitals in one season. He gave the series because in 1961 he was entering what he considered his twenty-fifth American anniversary. It was on November 21, 1937, that he made his grand re-entry into New York. Up to then he had never been a headliner in America, though he had played here off and on since 1906. He himself has explained the relative failure of his early tours. "When I was young," he once told an interviewer, "I was lazy. I had talent but there were many things in life more important than practicing. Good food, good cigars, great wines, women. . . . When I played in the Latin countries – Spain, France, Italy – they loved me because of my temperament. When I played in Russia there was no trouble because my namesake Anton Rubinstein, no relation, had conditioned the audiences there to wrong notes. But when I played in England or America they felt that because they paid their money they were entitled to hear all the notes. I dropped many notes in those days, maybe thirty per cent, and they felt they were being cheated." In those years Rubinstein was unperturbed. "To hell with the German pianists and their exact fingers. Temperament! I was spoiled and I admit it. But as I have never played in Germany since 1914 I have at least escaped their criticism."

A natural pianist with the hand of a natural pianist (broad palms, spatulate fingers, a little finger almost as long as his middle one, a mighty stretch that can take in a twelfth: C to G), Rubinstein found that he did not have to work too hard. He memorized almost instantly and practiced very little. When he had to give a recital he would give the music one quick look. "I couldnt' sit eight, ten hours a day at the piano. I lived for every second. Take Godowsky. I was awed. It would take me five hundred years to get that kind of mechanism. But what did it get him? He was an unhappy, compulsive man, miserable away from the keyboard. Did he enjoy life? It made me think a bit."

Continued

But in the early 1930s Rubinstein went through a period of soul-searching. "Was it to be said of me that I *could* have been a great pianist? Was this the kind of legacy to leave to my wife and children?" He started working intensively. He also started his great series of recordings, a series that not only was eventually to take in Chopin virtually entire, but large segments of Beethoven, Schumann, Liszt, Brahms and the impressionists; chamber music from Beethoven to Fauré; and substantially the entire active romantic concerto literature. When he did return to America in 1935 it was as the giant he could have been from the beginning. To his overflowing temperament was added discipline. Color, technique and a fine musical mind he always had.

He is, and always has been, the romantic pianist *par excellence* – but the modern kind of romantic pianist. Bach and Mozart play relatively little part in his repertoire, though in recent years he has turned more and more to the Mozart piano concertos. Of Beethoven, his recitals take in the sonatas through Op. 81a. From there the whole world of piano music seems to be at his disposal. And he treats that world like a *grand seigneur.* More than any contemporary pianist's, Rubinstein's playing reflects a culture, an exuberance, a sheer healthy masculinity and athleticism, that must make him the despair of all competition. Romantic as it is, it is entirely unmannered, and almost always true to the text. And it is playing expressed in a gorgeous tone, with bigness, sanity, directness and emotional clarity.

Considering the generation in which Rubinstein was reared, his respect for the text and his direct rhythm are all the more a miracle. When he was born the pupils of Liszt and Leschetitzky had taken over, and the playing he heard in his formative years had a great deal of exaggeration and distortion. Liberty was the order of the day, in the name of "expression." It was a wonderful age of piano playing, but not an age that would be accepted today. Somehow Rubinstein avoided the prevailing anarchy. He developed into a romantic pianist who consistently avoided the meretricious elements of romanticism and retained all that was good. He never breaks a line or bends a rhythm; he has sentiment without sentimentality, brilliance without nonsensical virtuosity; logic without pedantry; tension without neurosis. And he has musical curiosity, though in the last part of his career he has left the new music to the younger men. As a youth in Paris he flung himself into the modern school. In 1904 he was playing Debussy and being hissed for his trouble. Throughout the next two decades he interested himself in composers like Prokofieff, Ravel, Stravinsky, Dukas, Villa-Lobos and others, to his great artistic satisfaction and to the distress of his finances.

The directness of his musical approach sounds so inevitable that one wonders why most pianists cannot duplicate it. But style is, after all, the man. Rubinstein as a man is polished, witty, highly intelligent, probably emotionally uncluttered. As the man, so his music. His Chopin playing – and he is the greatest living Chopinist – unfolds with suavity, poetry and aristocracy, and above all, with ardor. It is all the more poetic because Rubinstein never feels the need to prove something to himself and his audiences, or to counterfeit an emotion he does not feel. In his Chopin are none of the artificial-

Olga Koussevitzky, widow of the famous conductor, gives her impression of Mr. Rubinstein in this delightful caricature.

Rubinstein shows the 'hand of a natural pianist . . . a mighty stretch that can take in a twelfth: C to G.'

ities, stresses, underlinings, frigidity or hysteria that make so much contemporary Chopin playing unsettling.

It is interesting to note that in his early years Rubinstein came under the same kind of attack as did Hofmann for his Chopin playing. Both artists threw over the romantic excrescences and adopted toward Chopin a much more direct approach. In 1960, on the occasion of the Chopin sesquicentennial, Rubinstein wrote an article for the New York *Times* about his development as a Chopin player:

. . . I heard quite a bit of Chopin during my childhood in Poland – mazurkas, polonaises, nocturnes, the whole beloved repertoire. All of it was played interminably, and most of it badly.

Why badly?

In those days both musicians and the public believed in the Chopin myth, as do many people today. That myth was a destructive one.

Chopin, the man, was seen as weak and ineffectual; Chopin the artist as an irrepressible romantic – effeminate if appealing, dipping his pen in moonlight to compose nocturnes for sentimental young women.

Pianists whose heads were filled with such nonsense had to play Chopin badly. . .

At my next recital (about 1902) I included Chopin and I presented him nobly, I hoped, without sentimentality (sentiment, yes!), without affectation, without the swan dive into the keyboard with which pianists customarily alerted the audience to the fact that they were listening to the music of Chopin.

What was the result of what I considered conscientious work? My interpretations were adjudged "dry." The audience and critics, it turned out, preferred the "good old Chopin" they knew from before – the mythical Chopin.

By the time I came to America four years later to make my New York debut, I felt I was a dedicated, deep-minded, well-educated musician. Technically, however, I did not feel well equipped. What happened? The critics said that technically I was "impeccable" – but lacking in depth! And also, as had happened in Europe, I was chastened for my "severe" interpretations of Chopin.

Stubbornly I continued programing Chopin in my concerts. And stubbornly the critics continued to criticize. Oh, yes, it was admitted subsequently, I could play Spanish music, and I certainly could play Ravel and Debussy. But Chopin? No.

Only very much later was the validity of my interpretation granted. Only then was I permitted to have my Chopin and to give him to audiences. . .

Rubinstein continues presenting his kind of Chopin (and many other composers) to audiences while well along in his seventies. Whatever his chronological age, his playing has remained that of a young man in love with music. He never developed into the philosopher of the keyboard. As Dr. Johnson's friend said, cheerfulness was always breaking in. □

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Harold C. Schonberg is the distinguished Music Critic of The New York Times. This article is taken from his delightful and informative book, The Great Pianists, *published by Simon and Schuster. It is reprinted by permission.*

THE NEW YORK TIMES, MONDAY, SEPTEMBER 28, 1964.

Rubinstein Enchants Muscovites In First Appearance Since 1935

Special to The New York Times

MOSCOW, Sept. 27 — Artur Rubinstein was given an enthusiastic reception tonight at his first Soviet concert in nearly 30 years.

The 75-year-old Polish-born pianist included a ballade, a nocturne and a scherzo by Chopin in his program in Moscow's Conservatory Hall.

As the silver-haired musician shook hands with well-wishers after the concert, he said, "I was afraid they expected too much and that I was danger-ous. But now I am a happy fellow who did not make a flop."

The Soviet Culture Minister, Yekaterina A. Furtseva, usually calm and collected in her public appearances, told him, "I was never so excited in my life."

Several admirers told Mr. Rubinstein they had heard him in the same hall during his last concert tour in 1935. "I have made progress since then," the pianist said. "I have got the Americans to thank for that. they want perfection."

Mr. Rubinstein walked briskly on the stage at the beginning of the concert, flapped his coat tails, adjusted his seat and went to work.

The audience applauded lustily as he went through a Schubert sonata, Schumann's "Carnaval," Ravel's Waltzes and four mazurkas dedicated to Mr. Rubinstein by Karol Szymanowski, Polish composer.

However, everyone had waited to see how the pianist would play Chopin's works, and these constituted the most successful part of the evening.

At the end, rhythmic applause called Mr. Rubinstein back for four encores. He obliged with great good humor and dignity, played a Schubert mazurka and waltz and a short Villa-Lobos piece and wound up with a rousing performance of De Falla's "Fire Dance."

Mr. Rubinstein will give two more concerts in Moscow, two in Leningrad and one in Kiev.

These clippings from New York and Moscow indicate the huge success Rubinstein enjoyed in the fall of 1964 when he returned to Moscow after an absence of some 30 years. The clipping in Russian at the top of the page is from Pravda. The headline calls Rubinstein "a poet at the piano." The photograph shows a part of the huge crowds which overflowed the Russian concert halls for Rubinstein's appearances.

Pravda Sept. 28, 1964

ПОЭТ У РОЯЛЯ

Удивительно разнообразной стала в последнее время музыкальная жизнь Москвы. Недавно мы побывали на концертах замечательного хора «Болгарского детского хора «Болгара» сменяя, наслаждались мастерством итальянских оперных певцов, слушали проникновенную игру пианиста Артура Рубинштейна.

Кое-кто из слушателей перед концертом Рубинштейна спрашивал: «Может ли человек, которому давно за семьдесят, быть полным хозяином фортепиано? А на концертах все убеждались: Рубинштейн — во всеоружии мастерства. Его искусство захватывает своей силой обаяния, огромной силой понятия и убежденности. Это понятно не большое искусство, в прямом смысле всего слова, но мысль художника, поражающая глубиной проникновения в самую сущность исполняемого произведения.

Нам давно было известно, что Рубинштейн — один из лучших толкователей Второго фортепианного концерта Брамса. Я много раз слышал этот концерт, но никогда не испытывал такого необычайного подъема от его исполнения. На музыке Брамса, комментатора глубокой мысли, легко проверяется масштабность мышления исполнителя. Рубинштейн доказал: хорошо знакомое слуху произведение становится новым в его интерпретации и кажется новым, приобретает подлинно симфонический размах. И это видение нового сочетается с исключительным вниманием к мельчайшим деталям сочинения.

Рубинштейн не играет, он творит. Творит вдохновенно, как настоящий художник. В его исполнении предельное уважение к композитору. Но в то же время Рубинштейн — пианист-новатор. Сумев почувствовать всю глубину автора замысла, сохраняя его неподражаемым артистизм исполнения, некоторым рождает и некоторую долю импровизации. Ту импровизацию, которая всегда сопутствовала великим исполнителям. Это подтверждает исполненный Рубинштейном Первый концерт Шопена, произнесенный по-новому, поразительно ярко. В концерте в драматические эпизоды, в блестящие виртуозные пассажи, и нежная лирика соединились в одно нерасторжимое целое, где главным становится человеческий голос. Иначе не назовешь ту мелодию, несконечную мелодию, которая рождается под пальцами замечательного музыканта. Весь концерт Шопена Рубинштейн буквально спел, спел проникновенно и сердечно от первой до последней ноты, на едином дыхании.

Рубинштейн, с ощущением бетховенского жизнелюбия пианист сыграл финал Пятого концерта Бетховена. В его искусстве звучит голос жизненной правды и мудрости.

Оркестр Московской филармонии под управлением Кирилла Кондрашина оказался превосходным партнером для нашего гостя. Он не только поддерживал его, но как бы вникал в каждое из мерение солиста. И хочется от имени благодарить за это телей поблагодарить за чудесный незабываемый ансамбль, за радость встречи с высоким, вдохновенным искусством.

Карэн ХАЧАТУРЯН.

New York Herald Tribune

Rubinstein Wows Moscow

By Stuart H. Loory
Of The Herald Tribune Staff

MOSCOW.

Artur Rubinstein gave his first piano recital in Moscow in 30 years last night. When it was all over, Emil Gilels, the Soviet pianist, called it a holiday for music-lovers—but it was a stormy one at that.

Many of Moscow's ticketless music-lovers tried to break into the big Moscow Conservatory hall by force to hear the 75-year-old American. The city's blue-uniformed militia, gentle but determined, kept most of the interlopers out. Those who got through the crush at the door had to show tickets two and three times again before they could reach their seats.

The cream of Moscow's society—artists, musicians, government officials and diplomats—turned out to hear Mr. Rubinstein play a program included Schuman, Schubert, Ravel and his specialty, Chopin.

He played five encores but then, when the cheering, clapping audience would not stop calling him back, he held up his hands and pleaded fatigue. He said he had to give another concert today.

Later, in his dressing room, the elated Mr. Rubinstein told Soviet Deputy Foreign Minister Vladimir S. Semenov:

"I was afraid they expected too much and that's very dangerous."

He explained to reporters that since his arrival in Moscow three days ago he had attended Tchaikovsky's opera Eugen Onegin and gone to the Moscow Art Theater to see a Gorky play. He said he had applauded so much he thought his hands would never be fit to play last night.

Asked how this concert compared with his last in Moscow—given 30 years ago in the same hall, he said, "The last time I played lousy. But I am happy to say that I have made some progress in the last 30 years. I owe my success to Americans. They demand the best."

BIOGRAPHY

Artur Rubinstein was born January 28, 1889 in Lodz, Poland, the youngest of seven children by nine years. He was, to quote him, "the Benjamin of his father," who owned a hand-loom factory.

Artur displayed musical talent at the age of three. His uncle wrote to Joseph Joachim, the great Hungarian violinist and friend of Brahms, who pronounced the child's talent extraordinary but warned against forcing his development.

Two years later, Artur gave a concert for charity in Warsaw and at eight studied in that city with Prof. Rozycki. In a few months, however, he had absorbed all that teacher could provide.

By a stroke of luck, Artur's sister was going to Berlin to prepare for her marriage and took her prodigy brother to be presented to Joachim. The venerable pedagogue was so impressed that he assumed responsibility for young Artur's musical future – and sent him to study piano technique with Prof. Heinrich Barth, himself a pupil of Bulow, Taussig and Liszt. The amazing child was also placed with Max Bruch and Robert Kahn for instruction in composition and harmony.

At eleven, he made his formal debut in Berlin, playing the Mozart Concerto in A major, with his musical godfather, Joachim, conducting the orchestra.

By the time he was fifteen, young Rubinstein had spread his talents to encompass most of Germany and Poland, playing once in Warsaw with the orchestra under the direction of Emil Mlynarski, whose daughter Aniela, as yet unborn, was in later years to marry the brilliant soloist.

Joachim also sent his young charge to visit Paderewski who was so enchanted with the youth's ability that he prevailed upon him to prolong his stay for three months.

Continued

Typical finale to a Rubinstein Carnegie Hall concert: surrounded by the audience both on stage and in the auditorium with everyone wearing a happy smile.

including Schumann; his wife, Clara; Johannes Brahms; and Franz Liszt.

In 1950, he became associated with a group of artists interested in bringing good music to neighborhood movie houses. The firm, called World Artists, produced several films, provided an offstage glimpse of the artist unfamiliar to concert audiences. The first full-length feature, "Of Men and Music," starred Rubinstein, Heifetz, Piatigorsky and Peerce.

In 1946, the most international of all living artists, friend of royalty and toast of their courts, Rubinstein became a U. S. citizen. A sincere and passionate democrat, he is prouder of the simple document that officially makes him an American than any decoration or citation he has ever received.

Among Mr. Rubinstein's most recent honors is the French Government's Order of Arts and Letters. He is also a Commander of the Legion d'Honneur, a Commander of the Order of Chile, Grand Officer of Alfonso XII of Spain, Benemerenti of Roumania, Officer of Santiago of Portugal, oldest military order on the continent, Officer of Pologna Restituta, Correspondent Member of Academy of Arts of Brazil, Honorary Member of the famous Accademia di Santa Cecilia in Rome and possessor of Honorary Doctorates from Northwestern, Yale, Brown and Rutgers Universities, Bronze Medal of the City of New York, Honorary Citizen of Philadelphia and Honorary Member of "Romani di Roma".

Soon after the war, Rubinstein became the founder-president of the Frederic Chopin Fund, which sponsored concerts to raise money for needy artists in post-war Europe; providing musical instruments, books and scores to musicians deprived of the tools of their profession.

In the Fall of 1947, he returned to Europe to concertize for the first time since 1939. An idol before he left the continent, his return was the signal for one of the greatest tributes ever awarded an artist. He played more than thirty-three times to sold-out houses which had to install stage seats and permit standees. In Paris, his four concerts grossed five million francs, an all-time high for the French city. For his first recital in Rome, a box-office line formed at four o'clock in the morning the day tickets were put on sale. At La Scala, he received a twenty minute ovation. One couple flew to Antwerp, Belgium, from Copenhagen, Denmark, to hear him. When they heard there were no tickets available, they followed Rubinstein by plane to Brussels and then to Ghent. At the latter city, faced with another sold-out house, they appealed to the pianist, who arranged for them to attend the concert.

In 1954, the pianist recovered his home in Paris. The family now spends winters in New York and their summers in Paris.

In each of the past seasons, Rubinstein played more than 100 times on three continents. In 1952, besides his European and South American engagements, the pianist played in Israel for the first time since 1935. He appeared 20 times in that country in 20 days, his eight recitals in Tel Aviv being sold-out two days after the tickets went on sale.

During the 1955-56 season, the pianist undertook three massive cycles of works for piano and orchestra, encompassing in a series of five concerts, seventeen compositions including all the Brahms and Beethoven concerti, Chopin, Mozart, Grieg, Tchaikowsky, Rachmaninoff, Liszt and Schumann and works by Franck and Falla. Rubinstein played the series in London and Paris during November, 1955, and in New York's Carnegie Hall performed it in thirteen days, beginning on February 7, 1956.

In all three cities the entire cycle was sold-out in advance. In New York, the press seized the occasion to point out that Rubinstein had first played in the U. S. 50 years before. Editorials in the *New York Times* and *Herald Tribune* hailed the event, though the pianist emphatically denied he was celebrating an anniversary. Since hearing the great Busoni in a similar cycle in Berlin during his student days, he said, he had always intended to bring all these works together and "see whether I've accomplished anything after all these years of banging on the piano."

Rubinstein, a stripling of sixteen and already a specialist in Chopin, Beethoven, Brahms and Liszt, first came to America in January, 1906, under the auspices of William A. Knabe. At the time, Charles Henry Meltzer wrote of him, "He has the intelligence of maturity and the wit of a 'boulevardier'." His first American appearance was in Philadelphia with the Philadelphia Orchestra at the beginning of the month, and his New York debut in Carnegie Hall was made on January 8, 1906, with the same orchestra under the direction of Fritz Scheel. In Philadelphia Rubinstein played the E Minor Concerto of Chopin; in New York he chose the G Minor Concerto of Saint-Saens.

Only a few months before, in introducing him to the Concert Society of Paris (a fraternal organization of professional musicians) Saint-Saens had said: "Allow me to introduce to you one of the greatest talents I know. I foresee for him an admirable career, and to say it all in a few words – he is worthy of the great name he bears."

A week after his Carnegie Hall appearance, on January 15, Rubinstein gave a recital at the Old Casino Theatre playing the D Minor Toccata and Fugue of Bach, the "Waldstein" sonata of Beethoven, and Schumann's Symphonic Etudes.

During the first tour which lasted three months, he gave forty-four concerts. After leaving America, Rubinstein gave no concerts for several years. When he reappeared in Berlin in 1910 he was asked where he had been and what he had been doing. "Oh," he replied, "I have been dead for a few years."

Actually, he had been in Paris devoting those years to incessant study and (to quote him) "to hurdling the greatest obstacle in the path of a prodigy, that of shedding my immaturity." He succeeded in planting his feet firmly in the music of the classics and the moderns and in establishing his personal and

At the age of four, one year before his debut in Warsaw.

Rubinstein on his first visit to the U. S. in 1906.

pianistic freedom.

He concertized extensively throughout Europe during the next half-dozen years, playing in Moscow and also in St. Petersburg where he rendered the Anton Rubinstein Concerto in D Minor with Serge Koussevitzky conducting the orchestra.

For his Vienna debut, he had ordered a Bechstein piano which greatly upset the eighty-five-year-old Ludwig Boesendorfer (the Steinway of Vienna) who came out of retirement to gaze upon this strange pianist who preferred a Bechstein to a Boesendorfer. After the concert, the old man pressed the pianist's hands saying, "These hands could make a washboard sing, so why not a Bechstein?"

Before the war broke out, Rubinstein toured Italy bearing a diplomatic passport presented to him in Rome by the Russian Ambassador, Prince Dolgor. His native Poland granted him a similar document with the inscription: "On a mission of art for Poland." It was first honored by Alfonso of Spain when Rubinstein's homeland had not even an ambassador at the court.

By 1914, he had finished a tour of all the major cities on the Continent, winding up in London just as the war started. Although he wanted to join the Polish legion, his knowledge of languages (he speaks eight fluently – English, Polish, German, Russian, French, Italian, Spanish and Portuguese) made him more valuable at headquarters as an interpreter. He remained there for several months until he undertook to play for the Allies a series of thirty joint concerts with the celebrated violinist, Eugene Ysaye.

A witness of the havoc caused by Germany among noncombatants, Artur Rubinstein vowed never to play in Germany again. Despite innumerable invitations from that country, he has kept that oath.

In 1916 he made his first entry into Spain, where his mastery of De Falla and Albeniz evoked national acclaim. Scheduled for four recitals, he remained to give 120. He became the adopted son of all Spanish-speaking countries, and one of the foremost interpreters of their music. Rubinstein becomes emotional beyond his customary animation when he speaks of his experiences in Spain, and readily admits his debt of gratitude.

He followed this success with an extensive tour of South America, so that he did not reach the United States again until the 1919 season.

He played in Carnegie Hall on February 20, 1919, an event James Huneker reviewed in the *New York Times* the following day, saying, "Rubinstein's finger velocity, staccato, brilliant and incisive, with a splendid left hand, are undeniable qualities, coupled with a sweet singing touch and musical temperament – in all, traits sufficient to equip a half-dozen artists." Further: "His playing of 'El Abaicin' by Albeniz, was the best thing of the afternoon, brilliant and rhythmically captivating." For some curious reason, this appearance was officially referred to as his American debut.

Continued

At ten, one year before his official debut in Berlin with his musical godfather Joachim conducting the orchestra.

In 1937, on his return to the U. S.

L to R John Arthur, Alina, Mrs. Rubinstein, Eva, Paul and Mr. Rubinstein at the piano, pose for a family portrait.

A recent portrait of Mr. and Mrs. Rubinstein.

BIOGRAPHY *Continued*

With the New York Symphony Orchestra, under the direction of Walter Damrosch, he played the Brahms B-Flat Concerto, one of his specialties. During this, and other visits in subsequent seasons, Rubinstein appeared with Stokowski, Monteux, Mengelberg, and all of the leading orchestra conductors in the country.

Before he sailed for Europe he said to an interviewer: "Stravinsky, Debussy, and Ravel have influenced me a great deal. Stravinsky writes in the Russian idiom, but his ideas are world ideas.

"I shall be glad to go to Europe for a while. In London I expect to meet that wonderful writer, Joseph Conrad, who was born a Pole, but is one of the greatest masters of the English language. I am tremendously proud of him."

To the conjecture that Conrad must also be proud of his countryman's (Rubinstein's) accomplishment, he said, "What is a mere pianist beside a Conrad?"

Though Rubinstein's appearances in the United States were many up to 1927, he did not visit this country again for a decade thereafter, when Impresario S. Hurok persuaded him to return.

Meanwhile in 1932 he had married Aniela Mlynarski at a fairy-tale wedding in London attended by celebrities in music, art, literature, and diplomacy. His daughter, Eva, was born in Buenos Aires in 1933; his son, Paul, in Warsaw in 1935; Alina and John Arthur arrived in Hollywood in 1945 and 1946 respectively.

During his return American season in 1937 Rubinstein was presented by Hurok in seventeen concerts in nine weeks, appearing with seven major symphony orchestras, the initial one being with the New York Philharmonic Symphony Society broadcasting that historic rendition of Tchaikowsky's Concerto in B-Flat Minor on Sunday afternoon, November 21, 1937.

When war came and the Germans entered Paris to take over his lovely new home on the Avenue Foch, the European chapter of his life was closed temporarily. Shortly afterward, he removed his family to America and settled in Hollywood, his 32nd home.

With Hollywood studios close by, it was not long before motion picture companies were knocking at Rubinstein's door. For his first film he received the record sum of $85,000, for three days' work for putting Rachmaninoff's Second Concerto on the sound track of Republic's "I've Always Loved You."

Rubinstein scored a personal triumph in the star-studded picture, "Carnegie Hall" in which he appeared on the screen for the first time. Since then he has sat before the cameras and recorded the Leith Stevens Concerto for RKO's "Night Song," and has played all the piano solo parts in the sound track for MGM's "Song of Love," based on the life of Robert Schumann,

In June, 1958, Rubinstein returned to his native Poland after a 20-year absence and won from a weeping audience in Warsaw the second standing ovation in Polish history. (The first went to Paderewski.)

On his return to the United States in December, his daughter Eva, married to the Rev. William Sloane Coffin, Chaplain of Yale, presented him with his second grandchild, within a year, Alexander Sloane was born December, 1958. The first, Amy Elizabeth, was born January 13, 1958. A year later, grandson David arrived. Before her marriage, Eva made her Broadway debut in "The Diary of Anne Frank."

On television Rubinstein has been seen in the Hurok-Producers' Showcase spectaculars, "Festival of Music," and on such shows as Edward R. Murrow's "Small World" where he discussed censorship behind the iron curtain with Archibald MacLeish, and the Polish poet, Antoni Slonimski.

Highlights of Mr. Rubinstein's 1960 European itinerary included a Beethoven cycle in London, a cycle of three Chopin concerts in Paris, and appearances in The Bordeaux, Lucerne, Montreux, Lugano and Aix-en-Provence Festivals. Mr. Rubinstein also gave a special benefit concert in Brussels under the patronage of Queen Elisabeth of Belgium for the Universitiy of Jerusalem, appeared in the major Swiss cities with Ansermet and the Orchestre de la Suisse Romande and played recitals in the major Italian cities.

A similar schedule occupied the pianist in 1961. In London he received the rarely-awarded Medal of the Royal Philharmonic Society, and he played extensively in Scandinavia, Israel and in France, Switzerland, Italy and the Lowlands.

To celebrate the 25th anniversary of his association with S. Hurok and his return to America, Mr. Rubinstein scheduled an extraordinary series of ten concerts in 40 days in Carnegie Hall from October 30 through December 10, 1961 with ten different programs. In tribute to what Mr. Rubinstein has called "the indulgence of the New York public" which had thronged to hear him in more than 75 concerts in this quarter-century, the pianist donated the receipts of this series to charities close to his heart and of interest to New Yorkers.

In September, 1964, Rubinstein, after an absence of nearly 30 years, returned to the Soviet Union to play a series of six recitals in Moscow, Leningrad and Kiev. Received by wildly applauding throngs, including all the leading figures in Soviet musical and cultural circles, the pianist scored one of the greatest triumphs of his career. When admirers in his dressing room after the concert told him that they had heard him during his last concert tour there in 1935, Rubinstein said, "I have made progress since then. I have the Americans to thank for that, they want perfection."

En route to Moscow, the pianist played both in Bucharest and in Belgrade. Long absent from both cities, he drew ecstatic crowds. He also played extensively in Western Europe and flew to Australia for widely heralded appearances there. *The New York Times* headlined a dispatch from Sydney: Rubinstein Fortissimo Beats Yeah, Yeah, Yeah! The dispatch reported: "A crowd of 300 admirers of Artur Rubinstein engaged a slightly smaller crowd of Beatle fans in a shouting match today. Most observers judged the Rubinstein side the Winner."

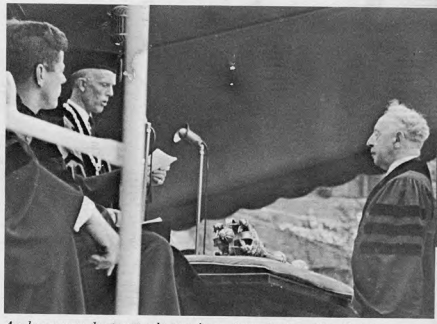
Rubinstein has over 50 recordings in the current RCA Victor list, covering the most important music written for the piano. He has, for many years, been among the world's best sellers; and has been awarded a golden record for selling his millionth record.

Said Howard Taubman in an article in *The New York Times*: "Artur Rubinstein belongs to the grand line of pianists. In an era of violence and neuroticism, he is a shining example of the civilized universal man. Although he is a naturalized American, he is a citizen of the world. His passport is not only music but also his wide culture, his relish for humanity, his capacity for understanding and laughter."

During the Fall of 1963, prior to his return to North America, the pianist played 30 sold-out concerts in 40 days. Earlier in the year, on April 6, 1963, his son Paul married the former Leslie Nussbaum.

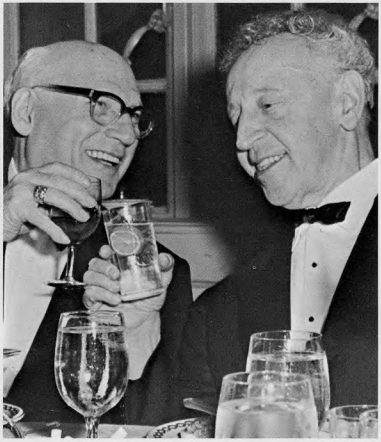
In May, 1964, the pianist attended impressive ceremonies at the University of Jerusalem when the Artur Rubinstein Chair of Music was dedicated. The professorship was endowed with the earnings which had accrued from Mr. Rubinstein's solo recitals in Israel for which he had refused any fees. He had also refused any compensation for his appearances as soloist with the Israel Philharmonic, which expressed its gratitude by presenting the artist with a new Steinway.

In response to a request from his children, who expressed a wish to see their father in a portrait with his decorations, Mr. Rubinstein went to the studio of Lotte Meitner-Graf for this formal portrait. The decoration on the left and the red sash is the Grand Cross of Alfonso X, El Sabio (The Wise). Around Mr. Rubinstein's neck is the decoration of the Commander of the Legion d'Honneur. The other decorations are the Commander of Arts and Letters of France, the Commander of Santiago, Portugal, Commander of the Order of Chile, Commander of Leopold II of Belgium, the Golden Medal of Red Cross of Spain, the Benemerenti of Roumania, Officer of Pologna Restituta, Officer of Leopold I of Belgium and Grand Officer of Alfonfo XII of Spain.



An honorary doctorate degree is conferred upon Mr. Rubinstein by President Griswold of Yale University as the late President Kennedy, who was honored at the same ceremony looks on.

S. HUROK



Nearly 30 years ago Artur Rubinstein returned to North America, moved from his determination never to come back by the far from inconsiderable persuasive powers of S. Hurok. That Hurok, after years of effort, accomplished his mission has been a source of joy to music lovers across the continent ever since. It led, too, to an almost unparalleled relationship between artist and manager, one based on friendship and understanding rather than on contractual arrangements.

In Brooklyn, half-a-century ago, S. Hurok began his notable career presenting concerts in a neighborhood Settlement House. In the intervening decades he has become one of America's most distinguished citizens, known across the land and overseas as our foremost impresario, in fact, to most people, he is The Impresario.

Arriving here in 1906 as a teen-ager with three rubles in his pocket, Hurok, inspired by Benjamin Franklin's autobiography, headed straight for Philadelphia, where he supported himself in a rapidly shifting variety of jobs and began to indulge his passion for music, dance and theatre. Soon he moved to Brooklyn and became a regular standee at the Metropolitan Opera, meanwhile working in a hardware store.

His presentation of concerts, which began as a sideline, rapidly developed into a full-time career, and, by 1916, what was even then known as "the Hurok audience" began assembling by the thousands for his Sunday afternoon concerts at the Hippodrome. Pavlova followed, then Chaliapin. His importation of the first Russian Ballet from Monte Carlo in 1933 started a movement which has reached floodtide proportions influencing every facet of the entertainment world as well as such fields as design and decor.

In each season some 1,000 actors, singers, instrumentalists and ballerinas are touring on every continent under Hurok's management. From all over the world — Great Britain, the Soviet Union, Japan, Israel, Italy, Austria, the Philippines, India, Spain, Yugoslavia, Poland, France, Sweden — remarkable groups and artists have come under his aegis to perform here, among them The Royal Ballet from London, The Bolshoi Ballet from Moscow, the Ballet Folklorico of Mexico, the D'Oyly Carte Opera Company, the Moiseyev Dancers, The Moscow Art Theatre, the Old Vic, the Theatre de France and the Comedie Française.

Throughout the artistic world Mr. Hurok has a reputation as a starmaker, a reputation easily accounted for by a look at the world-famous figures who have risen into the international spotlight under his guidance — Marian Anderson, Isaac Stern, Jan Peerce, Roberta Peters, Jerome Hines, Mary Costa, Grace Bumbry to name a few.

For his services to the world's cultural life, Mr. Hurok has been honored by governments, universities, cities and organizations. Queen Elizabeth II named him Commander of the Order of the British Empire, and the French Government gave him the title of Officer in the French Legion of Honor.

Father shows son John a difficulty in a passage which amuses him.

Flanked by his younger son John on his right, and recording director Max Wilcox on his left, the score is triple checked as the tape plays in the Rome studios of RCA Victor.

A DISCOGRAPHY

ON RCA VICTOR RECORDS

BEETHOVEN

Concerto No. 1 in C, Op. 15
Krips, Symphony of the Air — LM/LSC-2120

Concerto No. 2 in B-Flat, Op. 19
Krips, Symphony of the Air — LM/LSC-2121

Concerto No. 3 in C Minor, Op. 37
Krips, Symphony of the Air — LM/LSC-2122

Concerto No. 4 in G, Op. 58
Krips, Symphony of the Air — LM/LSC-2123

Concerto No. 5 in E-Flat, Op. 73 ("Emperor")
Leinsdorf, Boston Symphony Orchestra — LM/LSC-2733
Krips, Symphony of the Air — TAPE KCS-4009

The Five Beethoven Concertos
Krips, Symphony of the Air — LM/LSC-6702

Sonata No. 8 in G, Op. 30, No. 3
Brahms: Sonata No. 1 in G, Op. 78
Szeryng, Violinist — LM/LSC-2620

Sonata No. 9, for Violin, Piano, in A, Op. 47 ("Kreutzer")
Sonata No. 5, for Violin and Piano, in F, Op. 24 ("Spring")
Szeryng, Violinist — LM/LSC-2377

Sonata No. 14 in C-Sharp Minor, Op. 27, No. 2 ("Moonlight")
Sonata No. 26 in E-Flat, Op. 81a ("Les Adieux")
Sonata No. 8 in C Minor, Op. 13 ("Pathetique") — LM/LSC-2654

Sonata No. 21 in C, Op. 53 ("Waldstein")
Sonata No. 18 in E-Flat, Op. 31, No. 3 — LM-2311

Sonata No. 23 in F Minor, Op. 57 ("Appassionata")
Sonata No. 8 in C Minor, Op. 13 ("Pathetique") — LM-1908

Trio No. 7 in B-Flat, Op. 97 ("Archduke")
Heifetz, Violinist; Feuermann, Cellist — LCT-1020

BRAHMS

Concerto No. 1 in D Minor, Op. 15
Reiner, Chicago Symphony Orchestra — LM-1831

Concerto No. 2 in B-Flat, Op. 83
Krips, RCA Victor Symphony Orchestra — LM/LSC-2296

Sonata No. 1 in G, Op. 78
Beethoven: Sonata No. 8 in G, Op. 30, No. 3
Szeryng, Violinist — LM/LSC-2620

Sonata No. 2 in A, Op. 100
Sonata No. 3 in D Minor, Op. 108
Szeryng, Violinist — LM/LSC-2619

Sonata No. 3 in F Minor, Op. 5
Intermezzo in E, Op. 116, No. 6; Romance in F, Op. 118, No. 5 — LM/LSC-2459

Rubinstein Plays Brahms
Intermezzi: In B-Flat Minor, Op. 117, No. 2; In A, Op. 118, No. 2; In E Minor, Op. 119, No. 2; In C-Sharp Minor, Op. 117, No. 3; In C, Op. 119, No. 3; In E-Flat Minor, Op. 118, No. 6; Capriccio in B Minor, Op. 76, No. 2; Rhapsodies: In B Minor, Op. 79, No. 1; In G Minor, Op. 79, No. 2; In E-Flat, Op. 119, No. 4 — LM-1787

Trio No. 1 in B, Op. 8
Heifetz, Violinist; Feuermann, Cellist — LVT-1001

CHOPIN

Ballades
No 1 in G Minor, Op. 23; No. 2 in F, Op. 38; No. 3 in A-Flat, Op. 47; No. 4 in F Minor, Op. 52 — LM/LSC-2370

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Skrowaczewski, New Symphony Orchestra of London — LM/LSC-2575
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Wallenstein, Symphony of the Air
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Rubinstein and Chopin
Fantaisie in F Minor, Op. 49; 3 Nouvelles Etudes: No. 1 in F Minor; No. 2 in A-Flat; No. 3 in D-Flat; Barcarolle in F-Sharp Minor, Op. 60; Berceuse in D-Flat, Op. 57; Impromptu No. 1 in A-Flat, Op. 29; Impromptu No. 2 in F-Sharp, Op. 36; Impromptu No. 3 in G-Flat, Op. 51; Fantaisie Impromptu in C-Sharp Minor, Op. 66 — LM-2277

Rubinstein Plays Chopin
Polonaises, Nocturnes, Waltzes, Impromptus, Preludes (Complete) LM-6802

Scherzos
No. 1 in B Minor, Op. 20; No. 2 in B-Flat Minor, Op. 31; No. 3 in C-Sharp Minor, Op. 39; No. 4 in E, Op. 54 LM/LSC-2368

Sonata No. 2 in B-Flat Minor, Op. 35 ("Funeral March")
Sonata No. 3 in B Minor, Op. 58 LD/LDS-2554

Waltzes
No. 1 in E-Flat, Op. 18 ("Grande valse brillante"); No. 2 in A-Flat, Op. 34, No. 1 ("Valse brillante"); No. 3 in A Minor, Op. 34, No. 2; No. 4 in F, Op. 34, No. 3; No. 5 in A-Flat, Op. 42 ("The Two-Four Valse"); No. 6 in D-Flat, Op. 64, No. 1 ("Minute Waltz"); No. 7 in C-Sharp Minor, Op. 64, No. 2; No. 8 in A-Flat, Op. 64, No. 3; No. 9 in A-Flat, Op. 69, No. 1 ("L'Adieu") (Posth.); No. 10 in B Minor, Op. 69, No. 2 (Posth.); No. 11 in G-Flat, Op. 70, No. 1 (Posth.); No. 12 in F Minor, Op. 70, No. 2 (Posth.); No. 13 in D-Flat, Op. 70, No. 3 (Posth.); No. 14 in E Minor (Posth.) LM/LSC-2726

FALLA

Nights in the Gardens of Spain
Jorda, San Francisco Symphony Orchestra; Rachmaninoff: Rhapsody on a Theme of Paganini, Op. 43; Reiner, Chicago Symphony Orchestra LM/LSC-2430

FRANCK

Symphonic Variations
Saint-Saens: Concerto No. 2 in G Minor, Op. 22
Wallenstein, Symphony of the Air LM/LSC-2234

GRIEG

Concerto in A Minor, Op. 16
Orchestra conducted by Wallenstein
Favorite Encores LM/LSC-2566
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Rubinstein Plays Grieg
Ballade, Op. 23; Cradle Song, Op. 68, No. 5; Spring Dance, Op. 47, No. 6; Berceuse, Op. 38, No. 1; Folk Song, Op. 38, No. 2; Papillon, Op. 43, No. 1; Spring Dance, Op. 38, No. 5; Shepherd Boy, Op. 54, No. 1; Little Bird, Op. 43, No. 4; Folk Song, Op. 12, No. 5; Elfin Dance, Op. 12, No. 4; Album Leaf, Op. 28, No. 4; March of the Dwarfs, Op. 54, No. 3 LM-1872

HAYDN

Andante and Variations in F Minor
Mozart: Concerto No. 20 in D Minor, K. 466; Orchestra conducted by Wallenstein LM/LSC-2635

LISZT

Concerto No. 1 in E-Flat
Wallenstein, RCA Victor Symphony Orchestra; Rachmaninoff: Concerto No. 2 in C Minor, Op. 18; Reiner, Chicago Symphony Orchestra LM/LSC-2068

Rubinstein Plays Liszt
Funerailles, No. 7 (from "Harmonies poetiques et religieuses"); Valse Impromptu; Mephisto Waltz; Liebestraum No. 3 in A-Flat; Hungarian Rhapsody No. 10 in E; Consolation No. 3 in D-Flat; Hungarian Rhapsody No. 12 in C-Sharp Minor LM-1905

MENDELSSOHN

Trio No. 1 in D Minor, Op. 49
Ravel: Trio in A Minor
Heifetz, Violinist; Piatigorsky, Cellist LM-1119

MOZART

Concerto No. 17 in G, K. 453
Orchestra conducted by Wallenstein
Schubert: Impromptus;Op. 90; No. 3 in G; No. 4 in A-Flat
LM/LSC-2636

Concerto No. 20 in D Minor, K. 466
Orchestra conducted by Wallenstein
Haydn: Andante and Variations in F Minor LM/LSC-2635

Concertos Nos. 17 and 20
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Concerto No. 21 in C, K. 467
Concerto No. 23 in A, K. 488
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TAPE FTC-2123

Concerto No. 24 in C Minor, K. 491
Orchestra conducted by Krips
Rondo in A Minor, K. 511 LM/LSC-2461
TAPE FTC-2052

RACHMANINOFF

Concerto No. 2 in C Minor, Op. 18
Reiner, Chicago Symphony Orchestra; Liszt: Concerto No. 1 in E-Flat; Wallenstein, RCA Victor Symphony Orchestra
LM/LSC-2068
TAPE (RACHMANINOFF ONLY) KCS-4010

Rhapsody on a Theme of Paganini, Op. 43
Reiner, Chicago Symphony Orchestra; Falla: Nights in the Gardens of Spain; Jorda, San Francisco Symphony Orchestra
LM/LSC-2430
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RAVEL

Trio in A Minor
Mendelssohn: Trio No. 1 in D Minor, Op. 49
Heifetz, Violinist; Piatigorsky, Cellist LM-1119

SAINT-SAENS

Concerto No. 2 in G Minor, Op. 22
Franck: Symphonic Variations
Wallenstein, Symphony of the Air LM/LSC-2234

SCHUBERT

Impromptus, Op. 90
No. 3 in G; No. 4 in A-Flat
Mozart: Concerto No. 17 in G, K. 453; Orchestra conducted by Wallenstein LM/LSC-2636

Trio No. 1 in B-Flat, Op. 99
Heifetz, Violinist; Feuermann, Cellist LVT-1000

Recording in the Rome studios, Rubinstein sits back to listen carefully to a playback.

A RUBINSTEIN DISCOGRAPHY *(continued)*

SCHUMANN

Carnaval, Op. 9
Fantasiestucke, Op. 12 — LM/LSC-2669, TAPE FTC-2150

Concerto in A Minor, Op. 54
Krips, RCA Victor Symphony Orchestra — LM/LSC-2256, TAPE KCS-4030

TCHAIKOVSKY

Concerto No. 1 in B-Flat Minor, Op. 23
Leinsdorf, Boston Symphony Orchestra — LM/LSC-2681, TAPE FTC-2148

Trio in A Minor, Op. 50
Heifetz, Violinist; Piatigorsky, Cellist — LM-1120

COLLECTIONS

ENCORES BY ARTUR RUBINSTEIN
Liebestraum No. 3 (Liszt); Spinning Song, Op. 67, No. 4 (Mendelssohn); Nocturne in E-Flat, Op. 9, No. 2 (Chopin); Valse Oubliee No. 1 (Liszt); Impromptu in A-Flat, Op. 90, No. 4 (Schubert); La plus que lente—Valse (Debussy); Prelude in C-Sharp Minor, Op. 3, No. 2 (Rachmaninoff); Fantaisie-Impromptu in C-Sharp Minor, Op. 66 (Chopin) (Posth.) LM-1153

FAVORITE ENCORES
Romance in F-Sharp, Op. 28 (Schumann); Polichinelle (Villa-Lobos); Valse Oubliee No. 1 (Liszt); The Love for Three Oranges, Op. 33 (Prokofieff): March; El Amor Brujo (Falla): Ritual Fire Dance; Grieg: Concerto in A Minor, Op. 16
Orchestra conducted by Wallenstein — LM/LSC-2566, TAPE FTC-2100

FRENCH PROGRAM, A
Valses nobles et sentimentales, La vallee des cloches (Ravel); Mouvements perpetuels, Intermezzo in A-Flat (1944), Intermezzo No. 2 in D-Flat (Poulenc); Nocturne in A-Flat, Op. 33, No. 3 (Faure); Dix pieces pittoresques (Chabrier): Scherzo-Valse — LM/LSC-2751

HEART OF THE PIANO CONCERTO
Concerto No. 3 in C Minor, Op. 37 (Beethoven): Third Movement: Rondo; Allegro (Krips, RCA Victor Symphony); Concerto No. 2 in C Minor, Op. 18 (Rachmaninoff): First Movement: Allegro scherzando (Wallenstein, RCA Symphony); Concerto No. 2 in C Minor, Op. 18 (Rachmaninoff): First Movement: Moderato; Allegro (Reiner, Chicago Symphony); (Wallenstein, RCA Symphony): Concerto No. 1 in E-Flat (Liszt): First Movement: Allegro maestoso; Concerto No. 2 in F Minor (Chopin): Second Movement: Larghetto; Concerto in A Minor, Op. 16 (Grieg): First Movement: Allegro moderato — LM/LSC-2495

HIGHLIGHTS FROM RUBINSTEIN AT CARNEGIE HALL
(Debussy): La Cathedrale Engloutie, Poissons d'Or, Hommage a Rameau, Ondine; Four Mazurkas, Op. 50 (Szymanowski); Twelve Visions Fugitives from Op. 22 (Prokofieff); Prole do Bebe (Villa-Lobos) — LM/LSC-2605, TAPE FTC-2125

TRIOS—BEETHOVEN, BRAHMS, SCHUBERT
Beethoven: Trio in B-Flat, Op. 97 ("Archduke"); Brahms: Trio in B, Op. 8; Schubert: Trio in B-Flat, Op. 99
Heifetz, Violinist; Feuermann, Cellist — LM-7025
(These three works are also available on three individual L.P.s, listed here under the respective composers.)

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