1953

26/1/53

Overflow Crowd Hears Artistry Of Rubinstein

By Felix Borowski

Artur Rubinstein's piano recital at Orchestra Hall Sunday afternoon drew the largest audience of the season. Every seat was sold, and an overflow gathering occupied the stage.

The artist, evidently well pleased with so ingratiating an evidence of public esteem, found, perhaps, at least one dissonant note as he sat down to his piano, in the wailing of a baby among the listeners. But that subsided before the program opened with Ferruccio Busoni's transcription of the violin Chaconne by Bach.

FEW PIANISTS are as completely satisfactory and as artistically convincing as Artur Rubinstein. His is a kind of supermusicality that is the basis of all he accomplishes on the keyboard. To underline it are a singing tone, often of rapturous beauty, and a caressing charm of phrase that gives a reading of some work by Chopin or such a piece as Brahms B flat major Intermezzo the apparent inevitability that is the loftiest aim in interpretive art.

To meet such enviable qualities it was easy to overlook some of the too fast tempos in a section or two of Schumann's "Carnaval," or a wrong note or two in Chopin's A flat major Polonaise, which closed the program. These were minor aspects of a major performance.

RUBINSTEIN usually confines his programs to the pieces which once may have been in debate, but no longer are so. His performance of Debussy's "Sunken Cathedral," from the first book of Preludes, and "Goldfish," from the second series of "Images," was wonderful in its variety of tonal color, and, in the case of the "Sunken Cathedral," in pictorial subtlety.