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MASTER OF THE KEYBOARD

Rubenstein Shows Power, Brilliance

BY C. J. BULLIET

Brilliance that resulted from power and not from exhibitionism scintillated through the program of Artur Rubinstein at Orchestra Hall Sunday afternoon.

It was a field day for connoisseurs of the piano. Rubinstein, long since, has reached the point where his mastery is taken for granted, and his listeners now concentrate on the music rather than the method.

Audience in Ecstacy

His 'Prelude, Chorale and Fugue' of Franck Sunday afternoon drove his audience to the height of ecstacy.

He closed his program with another flourish of musical oratory, the 'Andante Spianato and Grand Polonaise' of Chopin.

His playing of Beethoven's intricate 'Walstein' Sonata in C Major was a double triumph, marvelously mechanical with lurid flashes of emotion.

Shows Versatility

He gave a remarkable exhibition of versatility in a group of three Brahms pieces.

The listener couldn't class them loosely under the general head of 'Brahms'. They were an Intermezzo, a Capriccio and a Rhapsody, each with a vitality of its own.

Similarly, Rubinstein is in the habit of breaking up the listener's conception of 'Chopin' as a generic term, and he did just that again in his Sunday afternoon group.