*Tschaikwosky Redeemed!*

# Rubinstein and Mitropoulos Thrill Audience in Brilliant Performance

*—By Grace Davies*

A wildly enthusiastic audience filled every seat in Northrop auditorium last night, listening to the Minneapolis Symphony orchestra under Dimitri Mitropoulos and Arthur Rubinstein, soloist, one of the giants of the keyboard, whose performance of the Tschaikowsky piano concerto in B flat minor had popularized the concert to a great extent.

It was a pleasure to hear the concerto not only redeemed from the hands of stunt players, but recaptured for the symphony hall.

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This great artist threw open the flood gates of emotion with utter abandon in telling what Tschaikowsky had to say, snatching greater brilliance from the piano than we could have believed possible except that we saw it with our eyes!

The terrific tempo of the last movement left Mitropoulos panting for breath and the orchestra men shaking their heads in amazement.

Not a particle of music was lost, as this might indicate, so crystal clear was every note and deeply musical. For once this was a concerto for the piano, rather than "one against it," and may we not hear it again for a long time unless by one Arthur Rubinstein.

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We are always intrigued as much by the accompaniments of Mitropoulos as by the work of the soloist. Words cannot describe adequately combined forces generated by these two men in creating desired effects. To satisfy their demands the orchestra gave every particle of their strength.

Storms of applause brought encores by Debussy, Chopin, Stravinsky.

This piano concert occupied the last half of the program. As for the first half, a Mitropoulos arrangement of Purcell's Prelude and Final Air from Dido and Aeneas in passacaglia form was played with reverence and great beauty of tone, also the Dvorak symphony No. 4, which is in no way similar to the New World symphony but delightfully interesting as played by Mitropoulos.