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Rubinstein Draws Mammoth Crowd To Ladies Musical Club Concert; Hundreds Of People Turned Away

To spend a couple of hours in the company of as great an artist as Artur Rubinstein is a luxury which one cannot treat oneself to every day of the week. Quebecers who crowded into the ballroom of the Chateau Frontenac last evening to acclaim "the most exciting pianist of our time" in his second concert here under the auspices of the Ladies' Musical Club, realized that fact.

It has been some three years since Rubinstein's last appearance in the Ancient Capital, but last night he played before a packed-in audience that gave him a deserved ovation. Hundreds of people were turned away from the concert because of lack of room.

The situation was made more difficult by the fact that the management of the Chateau had decided not to allow standing, either at the back of the room or in the aisles. This order caused many people no end of disappointment. However, Musical Club officials intervened and a large number of music-lovers listened to the whole recital without sitting down for a minute.

Rubinstein's programme was divided into two very distinctive parts: the Romantic and the Modern; and to make the contrast still more noticeable, works of the masters who have left, or will leave the greatest impression on their own particular period, were chosen.

The pianist began with the grand "Prelude, Choral et Fugue," by Cesar Franck, which combined the light and clear note with the sonorous. Rubinstein succeeded admirably in giving an orchestral illusion, especially in the Choral. In a word, he brought forth the powerful structure of this work interwoven with a romantic strain.

From Brahms, who is being feted at this time all over the American continent, the great pianist revived his rubust genius in two Intermezzos and one Rhapsody. The melody of the two Intermezzos was charmingly put in relief by Rubinstein.

Chopin ended the first part of the programme, with his Berceuse in "re" flat and his 3rd Ballade in "la" flat. The Polish pianist interpreted his immortal compatriot with the most profound conviction.

After having moved his audience with the delicacy with which he modulated the melody of the Berceuse, he executed the Ballade in a manner which disclosed all of Chopin's tormented soul.

With the moderns, Artur Rubinstein was sparkling. He created for his listeners a world made of sonorities, sorcery, conjuring up all sorts of amazement. The pianist proved himself a veritable magician, letting himself go with the impetuosity of the music to the extent that sometimes raised himself right off the piano bench. The works of Debussy, Ravel, Shostakovich and Prokofieff became, under his fingers, pure art.

Artur Rubinstein was the object of such applause as seldom been heard before at Ladies' Musical Club concerts. He gave several encores, playing Chopin's Waltz in "do" sharp minor; Scriabine's Nocturne for the left hand; Liszt's Forgotten Waltz and Manuel de Falla's Dance of the Flames.

In short, a memorable recital !