Dallas Dispatch-Journal 3/8/39

Rubinstein Is Superior To His Piano

Recalling the fabulous days when the young Liszt played, Artur Rubinstein (who is not related to Anton) played for Civic Music members Tuesday night at McFarlin auditorium, demonstrating musicianship that was never limited by the mental conception or technical equipment of the player, but by the limitations of the piano-forte itself.

However, aside from an occasional impatient shake of his gray head at the failing instrument, Rubinstein, who is a Pole, ignored its shortcomings and went right ahead demanding full size orchestral feats from its hammers and strings.

The piano we know today has evolved from its weaker ancestor designed by Cristofori, because of the Beethovens and Brahms who wrote above it and the Liszts and Rubinsteins who played beyond it. Perhaps Artur Rubinstein will pave the way for bigger and wider ranged (dynamically) pianos.

All of which might sound as if Rubinstein pounded consistently through a two-hour program. Nothing could be farther from the truth. He has a velvet legato which pours forth gossamer pianissimo; he has a singing tone, easily and lyrically of the piano. But he also has wrists of steel which command fortissimo octaves —octaves which are blatant, military brasses—only to change abruptly to singing strings. It's magic—it's remarkable—it's Rubinstein.

He is a virtuoso of the old school, comparable to no one of our day and probably far superior to the Liszt and Rubinstein of yesterday.—R. C.