ARTUR RUBINSTEIN
Soloist with the orchestra in Brahms' Concerto No. 2, in B flat

Rubinstein Plays Brahms' B Flat Concerto

By HENRY PLEASANTS

MR. ORMANDY and the Philadelphia Orchestra continued their Bach - Beethoven - Brahms series at the Academy of Music, yesterday afternoon, with the brilliant assistance of Artur Rubinstein who played Brahms' imposing and formidable Concerto in B flat.

The remainder of the program was made up of Mr. Ormandy's new transcription of the six-voice fugue from Bach's "Musical Offering on a Theme of Frederick the Great" and Beethoven's Symphony No. 1.

Bach's fugue is rather an astonishing tour de force of contrapuntal contrivance than a masterpiece of musical eloquence, but it has its definite effectiveness simply as a feat, and Mr. Ormandy's orchestration seemed to serve the music well. The Beethoven symphony was spiritedly and cleanly played, if with almost too much dispatch.

The memorable music of the afternoon was that which resulted from the collaboration of Mr. Rubinstein, Mr. Ormandy and the orchestra in a performance of the Brahms concerto which wonderfully fulfilled the description of it as "A symphony with piano obbligato" and rather heightened what Lawrence Gilman used to call the "mastodonic playfulness" of Brahms' own description of the work as "a tiny, tiny concerto with a tiny, tiny wisp of a scherzo."

Mr. Rubinstein is one of the masters among contemporary pianists, one of the few with that command of all the problems of the proper distribution of weight requisite in a pianist who would undertake to fulfill the interpretive and physical demands of this tremendous concerto. Mr. Rubinstein's resources of tone were amazing, and of course he brought to his conception of the work the intelligence and the individuality of musical thought which have contributed to his just celebrity.