

# Rubinstein Shows Mastery, Warmth

ARTUR RUBINSTEIN, pianist, presented in recital Thursday night in Will Rogers Memorial Auditorium by Fort Worth Piano Teachers Forum, Inc.

The program: "Sonata in F Minor, Op. 57" (the "Appassionata") by Beethoven, "Carnaval, Op. 9" (Schumann), "Prelude" from "Four le piano," "La Cathedrale Engloutie" and "La plus que lente" (Debussy), "Dance of Fear" from "El Amor Brujo" and "Dance of the Miller's Wife" from "The Three-cornered Hat" (Fallas), and "Ballade in G Minor, Op. 23," "Nocturne in F-sharp Major, Op. 48" and "Polonaise in A-flat Major, Op. 53" (Chopin).

BY E. CLYDE WHITLOCK

A public career of well over 50 years puts us of the present in touch with an era which has been called, perhaps because of its remoteness and the glowing memories of those who then were young, the "golden age" of piano playing. It was an age of warmth, when the unabashed expression of emotion was not an artistic indiscretion, and public performance was more personal.

But to say that Rubinstein is an aging representative of that era is to utter a half-truth. He is, at 73, also fully contemporary, with an ageless freshness, the fruitage of a mind and spirit wholly alive with the zest of participating in the vital present.

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HIS AUDIENCE appeal is solidly based on friendly warmth of spirit and a liking for people. He still cares, after half a century of secure recognition. There is nothing of condescension in his attitude, and there is no barrier at the footlights.

It is late in years to be commenting upon the pianist's technical capabilities. There is the eloquent tone, ranging from the frontier of audibility to massive outbursts, but always musical, and fleetness of finger whose only limitation is what is put down on paper to be played.

The Beethoven sonata was a disciplined expression of ardent emotion, strenuous but not violent, and typified by the contrast between the contemplative slow movement and the agitated finale.

"Carnaval," with its volatile objectifying of persons and

moods, was quietly dramatic, and not a little descriptive. It is unfortunate that even the practiced listener has difficulty following the composer's program, due largely to the unexpected reprise of one chapter.

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THE DEBUSSY group, the essence of poetic expression, included the restless and forthright "Prelude in A Minor," the mystery of the legend of the sunken cathedral and the subtle sophistication of the waltz.

The Falla group reveled in primitive and uninhibited raw emotion in music based on the guitar-idiom of Spain. The audience probably expected to extort from the player his dramatic rendering of the "Ritual Fire Dance," almost a trademark.

The Chopin group was pure poetry, the music of a Pole interpreted by a Pole. The familiar numbers were warmly received by the people, especially the ponderous pomp and pageantry of the polonaise.

Extra numbers were the Chopin "Waltz in C-sharp Minor" and "Polichinelle" by Villa-Lobos, a technical tour de force.

Rubinstein was last heard in Fort Worth 18 years ago, on the Fort Worth Civic Music Association series.