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XARTHUR RUBINSTEIN AND THE NEW YORK PHILHARMONIC

Put Arthur Rubinstein at a piano,an orchestra for a backdrop,and a program of three of the greatest piano concerti ever written,and the result is one of the most exciting events of the New York musical season.Last night at Carnegie Hall Rubinstein was lord of all he surveyed as he brought to life the immortal works of Beethoven,Chopin and Rachmaninoff : the G-major Concerto of the master of Bonn, the Polish poet's E-minor Concerto,and ~~the glorious Russian's~~ Rachmaninoff's "Rhapsody on a Theme of Paganini". I had the pleasure of hearing Mr.Rubinstein play the same program in Paris with the Paris Conservatoire Orchestra accompanying him - but the results were nowhere near as satisfactory as when conductor Mitropoulos,the Philharmonic and Rubinstein blended in one magnificent ensemble that would certainly have satisfied the composers,could they have been present to listen.The concert was for the benefit of the Musicians' Pension Fund,conductor,soloist and orchestra giving their services gratis,netting some twenty thousand dollars for this worthy cause.

I have followed Mr.Rubinstein's meteoric career since the early twenties and have seen him grow in stature until to-day he is second no none.I love the way he walks out on the platform,sits down at the piano,looks the audience straight in the eye for a few seconds as if to say "I am happy to see you" , and then - as if drawing inspiration from the expectation of those out front - throws himself completely into the spirit of the muse,seemingly oblivious to everything except the interpretation of the music.

Mr.Rubinstein is now 65 years of age,but what is age when one hears such perfection of execution,with the fires of youth still burning brightly in his musical temperament ? Recalling Mr.Rubinstein's former performance of this same program in Paris,I appreciated all the more the vital contribution of a good orchestra like the Philharmonic under a conductor such as Mitropoulos.

Pianists who have never undertaken the stint of playing three concerti on one program cannot realise the physical and mental effort involved.At the risk of seeming presumptuous,I may mention that this writer did attempt such a feat several years ago. Recalling these early concerti recitals of mine, I remember the difficulty in establishing the different moods of several composers,playing one concerto after the other.Mr.Rubinstein proved his mastery in this respect,creating a magical spell which gripped the audience and carried us along on waves of song with interpretations which suited each

concerto with rare sensibility.

I have heard Rachmaninoff himself play his arrangement of the Paganini Variations and it was interesting to compare him with Rubinstein.The two great pianists differ somewhat in their approach: Rachmaninoff's interpretation was deeper,darker,more somber in character,while Rubinstein seems to impart to this composition a lighter,happier mood. Each master pianist supremely great in his own way,these two virtuosi provide a study in contrasts which only musicians could fully appreciate.

When it comes to Chopin, Rubinstein, being of Polish descent, ~~is~~ was in his element. No one to-day can wrest from the piano his singing tone or the romantic lyricism so necessary in the interpretation of Chopin. As is known, Chopin is considered a weak orchestrator,but in his concerti he display~~ed~~s a surprising mastery of orchestration or tutti,which made it evident that, had he lived longer,he might very well have ranked as an orchestrator with the greatest of his contemporaries.

As the program came to a triumphant close,the emotions of the audience brought them to their feet,with cheers and bravos lasting until the lights were turned out and the piano closed.It was a memorable evening and one which I will always treasure as rich in creative beauty and piano wizardry.

EUNICE HOWARD DANE.