

Rubinstein Concert

One of Magnificent Events of the Season

By WILLIAM BARCLAY

Press Music Critic

The Fort Worth Piano Teachers Forum presented one of the most magnificent piano concerts that we have heard in many years last night at Will Rogers Auditorium. Artur Rubinstein, giant among the living pianists, played a program derived entirely from the romantic and early modern (which means pre-World War I) periods.

Opening with Beethoven's "Appassionata" Sonata in F Minor, we were immediately impressed with the quiet and calm approach he has to his instrument. We heard a performance of this work that was nothing short of stupendous.

The idea that this is an "appassionata" sonata came across from the first.

The second movement was appropriately lyrical, while the final movement surged forward relentlessly to an almost overwhelming climax.

SCHUMANN'S "Carnival" is a set of twenty-one short pieces, each a little gem. Only the mature master can hold the listener's interest throughout the entire group and yet keep each little piece in its proper perspective.

There are many sharp contrasts in this music. The entire Carnival Suite encompasses almost every emotional feeling and technical device which was in use during the composer's time.

Rubinstein plays this music as though it were written for him. We can compare his playing only to that of Rachmaninoff, whose interpretation was similar.

IF THE first half of the program was devoted to two major works which every pianist would like to play and often attempts, the second half was devoted to music that practically every pianist does play and most feel that they play well enough.

This would surely hold true of the three preludes of Claude Debussy and the three Chopin numbers which closed the program.

Two short dances from Manuel de Falla's "El Amor Brujo" and "The Three-Cornered Hat" respectively are less frequently played and this portion of the program might best be described as the scherzo.

As he played the little pieces of Debussy, we kept wondering just what was the difference in the way Rubinstein makes them sound and the way other players perform them.

TECHNIQUE is very definitely only a means to the end of producing beautiful music and the listener has to be especially aware to remember that it is even there.

The variety of tonal colorings that he wrought from his piano never ceased to amaze us throughout the entire evening. To mention the name of Rubinstein along with that of Paderewski, Rachmaninoff, Joseph Hoffmann and others of this caliber is entirely appropriate.

HIS CHOPIN group so electrified his audience that a standing ovation was given and quite spontaneously we might add.