(for Musical Leader, January 1954 issue)

RUBINSTEIN AT PEAK OF CAREER
IN ORCHESTRA HALL RECITAL

Artur Rubinstein's recital at Orchestra Hall on Sunday afternoon, December 19th, as the second event on the 1954-55 Allied Arts Piano Series under the management of Harry Zelzer, was this great artist's only Chicago appearance this season. A capacity audience, with nearly 500 enraptured listeners on the stage, paid thundrous homage to a renowned and poetic interpreter whose performance indicated that he has reached the peak of his long and brilliant career.

Mr. Rubinstein opened the recital with a penetrating reading of the Beethoven E Flat Sonata, Opus 31, No., 3, a work he has particularly made his own. He caught the youthful ardor of the opening Allegro, the piquant flavor of the Scherzo, and conveyed the lyrical yet jaunty eloquence of the Presto with breathtaking beauty of styling and expression. Before intermission, he gave the titanic Brahms B Minor Rhapsody one of the most dramatically communicative interpretations this critic has ever heard and followed with an equally heartwarming performance of the great E Flat Rhapsody, Opus 119. He returned to play the Liszt B Minor Sonata with tremendous technique and, what was more to the point, an intense insight into the often bombastic work's true poetic qualities. The recital was brilliantly concluded with a group of Chopin compositions, including the F Sharp Minor Polonaise, the exquisite "Berceuse" and a stunning reading of the great C Sharp Scherzo. Among his encores was a flawless and breathtaking performance of the Scriabin Nocturne for the Left Hand Alone

Paul H. Little

sidedrum plays against the entire orchestra, culminates in a climax of unbel
evable power and majesty. In addition, London has released a 12-inch pairing of th
piquant and lyrical Flute and Clarinet Concerti, two works which alone would be
enough to place Nielsen in the foremost rank as a contemporary composer of geni
Epic, foreign subsidiary of Columbia, has been in existence a short year, but al
ady has amassed a notable catalog of distinctive and distinguished lps. The fi
Dutch conductor Willem van Otterloo, another artist unknown to America, has evid
ced eminent interpretative powers, to witness his beautifully paced and thought-
out reading of the Saint-Saens Third Symphony (with the Hague Philharmonic); and
his sterling accompaniment to the Lalo D Minor Cello Concerto and the Bloch
"Schelomo" (both on a single 12-inch Epic lp with Tibor Machula a sensitive
and highly effective soloist). Carlos Zecchi's vital reading of the Schumann
"Rhenish" Symphony with the great Amsterdam Concertgebouw is another admirabl
achievement on discs.

Our own beloved Chicago Symphony Orchestra under Dr. Fritz Reiner takes the
spotlight with Artur Rubinstein this month in Victor's new 12-inch recording o
the heroic and dramatic Brahms D Minor Concerto. Dr. Reiner's wonderfully glowin
accompaniment and Rubinstein's tremendously probing solo performance blend into
one of the most richly rewarding recordings we have ever heard. We look forw
to Dr. Reiner's readings of "Don Juan," "Eine Kleine Nachtmusik" and the whims
Rolf Libermann Concerto for Jazz Band and Orchestra which he premiered in November
which Victor will shortly release on lp.

From Columbia, the long-awaited Tenth Symphony by Dimitri Shostakovich has
been performed by the New York Philharmonic under the skilled baton of Dimitri
Mitropoulos in a brilliant high-fidelity recording. It has moments of grande
but too much repetition. Yet the reading delineates magnificently its finest
qualities. Another exceptional Columbia offering is George London's memorable
singing of the grimly dramatic and sardonic "Songs and Dances of Death" by
Moussorgsky, together with five exquisitely poetic songs by Henri DuParc, with
Paul Ulanowsky's sensitive piano accompaniment. And as a treat for the connoisseu
Columbia's three-disc album of all six Haydn Quartets from Opus 76 (which
include the noble, "Sunrise" and "Emperor") by the Budapest String Quartet is o
of lp's treasures. Paul Hugo Little

(exclusive to Musical Leader, January 1955 issue)

REINER AND RUBINSTEIN IN HEROIC BRAHMS D MINOR CONCERTO DISCING:
NOTABLE DUTCH AND DANISH RECORDINGS, NEW SHOSTAKOVICH TENTH TOP LP I

1955 has begun auspiciously with some outstanding recordings, whose engineerin is such as to make "canned music" once and for all a thing of the past. The mic grooves of the lp disc contain a concert-hall realism when reproduced on a high-fidelity instrument like the new Philco "Phonorama," whose two electrostatic speakers capture an enormous range from lowest bass to highest treble.

London Records have begun a series of operatic recordings which, apart from this admirable sonic feature (typical by now of all the firm's releases), are especially noteworthy for the balance of casting. Instead of utilizing the outmod "star system" (still, alas, in vogue at the "Met"), London's programming heads see it that the finest artists sing even the most minor roles. The ensemble achievem is, of course, spectacular! Proof of this was already heard in the four-disc recording of Strauss' "Der Rosenkavalier," in which the brilliant Anton Dermota was cast in the small but highly significent part of the Italian tenor who make Baron Ochs burst into a rage. London's new "Manon Lescaut" (with Renata Tebaldi in the title role and Mario del Mónaco as Des Grieux) continues this estimable principle, for it stars the great young basso Fernando Corena as Geronte; in the brilliant "Otello" discing, he is cast as Ludovico; while in London's excellent "Rigoletto" he takes the part of Monterone. Denied the visual complement of op the listener must judge only by the musical qualities of the recording; and thes are remarkably high--precisely because the casting, all down the line, seeks place the best artists for every role, no matter how small. A precept for all "l opera companies to follow!

London has also been concentrating on works and composers little known to this country, with praiseworthy results. A vital case in point is the late Danis composer Carl Nielsen, who died in 1931. Recordings are beginning to establish t fact that his creative genius is worthy to rank with that of Sibelius. A new 12 ch London lp, beautifully played by the Danish State Radio Orchestra under Thom Jensen, offers the first hearing of his monumental Fifth Symphony. This work, div into two movements, is one of the most gripping and original expressions of ou century. The first movement, wherein