HA'ARETZ 20.5

אמש בקונצרט

קונצרט הסיום של פסטיבל-רובינשטיין

(היכל התרבות)

הקונצרטו מס' 5 במי במול מז'ור (ה"קייסר") והקונצ'רטו לצ'ייקובסקי, היוו את פיסגת פסטיבל רובינשטיין בביקורו זה אצלנו. בקונצרט סיום זה היינו עדים לנפלאות הנגינה המתגשמת רק בידי אמנים גדולים ביותר של הפסנתר. רובינשטיין מגלם את הפסנתרן הרומנטי־וויר־טואוזי המפיק פיוט מצלילי הפסנ־תר. מנעד נגינתו רחב להפליא: כוח לא ייאומן אך גם רכות עדינה שבעדינה הם קטבי הסולם הרגשי בנגינתו של רובינשטיין. אולם גם „חוכמת חיים" חנסיון פסיכולוגי־אקוסטי עשיר ביותר משפיעים על נגינה גדולה זו. צלילי הפסנתר תחת אצבעותיו של רובינשטיין נר־אים כפלאים אקוסטיים ואסתיטיים כאחד.

המנצח קלצקי הפיח רוח בטהוב־נית אמונה בנגינת הפתיחה ל„אג־מונט"; טמפרמנט סוער ומשמעת צורנית בלטו בגירסתו. גם בליווי הקונצ'רטות היתה התזמורת תחת שרביטו של קלצקי ממושמעת, רבת הבעה ודינאמית.

א. א. בוסקוביץ

HA'ARETZ 20.5.64

הפסנתרן ארתור רובינשטיין מצטרף למחיאות הכפיים של הקהל ושל חברי
התזמורת לכבוד המנצח פאול קלצקי

At the luncheon given by the Association of newspaper editors in honour of Arthur Rubinstein, a French-speaking lady, who introduced herself as Nina sat beside me. Miss Nina told me, "I am Madam Rubinstein's cousin and a friend of the family. I flew in from Switzerland last night and managed to go into the Mann Auditorium at the very last moment before Arthur began to play. I was later told that he even waited for me for a few minutes. Why did I come? Because my cousin mentioned that Arthur would be pleased if I too were in the audience... Sometimes he likes to know that there is in the audience someone who is especially close to him."

"I want to tell you a little story" continued Miss Nina, "the Rubinsteins have as you know four children. The daughter Eva is married and has children of her own. When she was a little girl she did not see her father for long periods at a stretch for he was always concertizing abroad. As a temporary substitute she was given a photograph of her father and some of his records. One evening Rubinstein came home from a long tour, but the child had nearly forgotten him. When told that this was her father she became angry, pointed to the photograph and explained that <u>that</u> was her father... The following morning she recognised his being her father and begged him to play for her. Arthur was in seventh heaven for, as he said, - this is always my hope, that my children will ask me to play for them. He sat down at the piano and began to play but the child immediately interrupted him, crying; no Daddy, not the piano, the <u>record</u>! Rubinstein sighed, all over the world people want to hear me play, but in my own home they do not"...

That was Miss Nina's story. Maestro Rubinstein seemed to complete it when he rose to reply to the greetings that had been expressed by members of the press.

"I love the audience here" he declared. "I cannot play before an audience that I do not like; there are places in the world where I refuse to appear; I am sure you understand even without

my mentioning names...
It is shameful for me, after all the visits I have made to Israel, not to know any Hebrew as yet. If people would only let me, do you know what I should do? Stop playing and study Hebrew. I recognise the letters from what I learnt in my childhood but I understand nothing. Shameful! My father dreamt all his life of visiting the Holy Land; I have been here again and again and still do not know this musical language that you speak..."
The Maestro acts out the emotion of "shame", to the delight of those assembled. Now he acts out "fear", his alleged fear of newspaper people. "Popes, kings, generals, all are afraid of you, and I am too. And of critics too, for they know everything...
He has a favour to ask: please write in your newspapers what a wonderful orchestra you have here, and so generous to me. Some orchestras barely remember to give one a slice of cake while your orchestra here gave me a gift of a piano, a wonderful, beautiful grand piano"...

HABOKER 19.5.64 TEL AVIV

...In the Beethoven Concerto, perhaps Beethoven's most lyrical concerto, Rubinstein produced tones that sounded like a prophecy from the uppermost spheres of the spirit.
Chopin's Second Concerto was pure magic... His piano sang, danced, skipped, and played the game of genius.

MA'ARIV 19.5.64 TEL AVIV

...A fully balanced and harmonious personality, a power that is remarkable (especially the left hand), that knows none the less how to produce singing tones from the piano... Such elegance and daintiness of touch, such matchless fingering and enchanting caressing pianissimo...
This dynamic talent, this animation, this profound musical understanding, - this is genius. How many such artists are born?

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One in several generations!
...His POLONAISE was a marvel of forcefullness, rebellion and lyrical consolation... Rubinstein's Chopin is not a romantic dreamer only, but a patriotic composer, a fighter for his people, a rebel always praying for his nations welfare...

HA'ARETZ 20.5.64 TEL AVIV

...In Beethoven's EMPEROR and in Tchaikowsky's concerto, the Rubinstein Festival reached an unforgettable climax... Incredible force combined with the most delicate softness imaginable and all the degrees of emotion, deepened by a lifetime of experience and understanding of audience psychology and of acoustical conditions...Under Rubinstein's fingers the sounds issuing from the piano seem to be acoustic and aesthetic marvels of perfection...

HABOKER 20.5.64 TEL AVIV

...In this closing concert Rubinstein was the inimitable magician; he drew every individual in this packed auditorium close to him and told him in moving intimacy of Tchaikowsky's romance with all its dreams, longings, and folklore...

YEDIOT ACHARANOT 20.5.64 TEL AVIV

...The final concert consisted of popular works performed in an extraordinarily brilliant technique by this unique artist. This concert gave unforgettable pleasure to the thousands in the audience, which included this time many young people whose deep enjoyment was evident in their radiant faces. They expressed their gratitude by a stormy and enthusiastic ovation the like of which has never before been heard in the Mann Auditorium.

TRANSLATIONS CRITICS' REVIEWS OF RUBINSTEIN CONCERTS
IN THE HEBREW PRESS

HABOKER 18.5.64 TEL AVIV

...This remarkable artist surpasses every other pianist of our generation... With his extraordinary talent, that blessed gift of the gods, he reigns over the keyboard in full, extracting an incredible variety of tones, from the most delicate near-silence to the sound almost of an orchestra...

...He played "Beethoven's Moonlight Sonata" with some restraint, but gave full play to his emotions in the "Carnaval" by Schumann... and in the "Polonaise" by Chopin the emotional impact reached its climax...

HA'ARETZ 18.5.64 TEL AVIV

The first evening of the "Rubinstein Festival" served to prove once again that an artist whose roots are spiritual, as contrasted with the materialistic world, is not subject to the rules that govern ordinary "Mortal's" lives. If Rubinstein has been Rubinstein for dozens of years, - then in this concert Rubinstein was, if we may so put it, the best of all the previous Rubinsteins. This was a concert of direct contact with the very soul of music...

...All that has come to be considered as ordinary, is revealed by this great pianist as new again... This was Rubinstein at his superb best. I must confess that his "Carnaval" brought tears to my eyes; when do we hear the true Schumann, such as this was?...

YEDIOT ACHARANOT 18.5.64 TEL AVIV

...Truly a festival... The hands of this seventy-five year old artist are all muscle over which he has complete and fine control; his fingers glide, dance, hop, caress the keys; at times fly

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along the keyboard, crashing and hitting the keys with great force... His playing reached the greatest heights and brought the audience to an unforgettable pitch of enthusiasm... His "Carnaval" made one feel that not one lone pianist but an entire orchestra was playing the Schumann work...

DAVAR 18.5.64 TEL AVIV

It is a pleasure to discover anew that the piano is an instrument not only of music but also of poetry; Arthur Rubinstein demonstrates this very clearly... He strikes not only with uncommon force but also with the tenderness of a caress... The tones he produces are rich in variety and colour, in understanding and feeling... Again he was revealed as the Chopin expert, as he has been for many years...

MA'ARIV 18.5.64 TEL AVIV

...His pianissimo is phenomenal, and at the age of seventy-five he has lost none of the capacity for enthusiasm, for depth of experience, for living an artistic life that is full and rich in creative values. He is enchanting... As a young pianist Rubinstein was a virtuoso with a brilliant, extraordinary, marvellous interpretation; now maturity has deepened his experience, and enriched his unique personality, while his artistry is as fresh and young as ever. He is a lion, king of the pianists...

HABOKER 19.5.64 TEL AVIV

...Not every soloist succeeds in standing fast in the face of an orchestra, and not always can a conductor permit himself free orchestral expression without interfering with the soloist. But not this evening; Rubinstein's playing is not easily covered, and his magnetic personality draws all to him. In appearing with him, Paul Klecki, one of our great conductors, allowed himself a measure of enthusiasm that is not common in accompaniment... Their combined performance of Chopin's Second Concerto turned the romantic, slavic characteristics of the composer, who was their countryman, into an experience that was deeply universal.