Artur Rubinstein

Although Rubinstein was noted as a player of Mozart in his youth, it is only quite recently that he has recorded some of the great Mozart concertos. Even so, this Red Seal recording of Mozart's most popular, the Concerto No. 20 in D Minor (K. 466), is a *première,* since prior to its release, Rubinstein had never played the work in public. Hear also Mr. Rubinstein's interpretation of Tchaikovsky's Concerto No. 1. It is a *Dynagroove* album of rare beauty indeed.

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ARTUR RUBINSTEIN

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Artur Rubinstein

Artur Rubinstein was born in 1889 in Lodz, Poland, the youngest of seven children by nine years. He was, to quote him, "the Benjamin of his father," who owned a hand-loom factory.

Artur displayed musical talent at the age of three. His uncle wrote to Joseph Joachim, the great Hungarian violinist and friend of Brahms, who pronounced the child's talent extraordinary but warned against forcing his development.

Two years later, Artur gave a concert for charity in Warsaw and at eight studied in that city with Prof. Rozycki. In a few months, however, he had absorbed all that teacher could provide.

By a stroke of luck, Artur's sister was going to Berlin to prepare for her marriage and took her prodigy brother to be presented to Joachim. The venerable pedagogue was so impressed that he assumed responsibility for young Artur's musical future — and sent him to study piano technique with Prof. Heinrich Barth, himself a pupil of Bulow, Taussig and Liszt. The amazing child was also placed with Max Bruch and Robert Kahn for instruction in composition and harmony.

At eleven, he made his formal debut in Berlin, playing the Mozart Concerto in A major, with his musical godfather, Joachim, conducting the orchestra.

By the time he was fifteen, young Rubinstein had spread his talents to encompass most of Germany and Poland, playing once in Warsaw with the orchestra under the direction of Emil Mlynarski, whose daughter Aniela, as yet unborn, was in later years to marry the brilliant soloist.

Joachim also sent his young charge to visit Paderewski who was so enchanted with the youth's ability that he prevailed upon him to prolong his stay for three months.

Rubinstein, a stripling of sixteen and already a specialist in Chopin, Beethoven, Brahms and Liszt, first came to America in January, 1906, under the auspices of William A. Knabe. At the time, Charles Henry Meltzer wrote of him, "He has the intelligence of maturity and the wit of a 'boulevardier'." His first American appearance was in Philadelphia with the Philadelphia Orchestra at the beginning of the month, and his New York debut in Carnegie Hall was made on January 8, 1906, with the same orchestra under the direction of Fritz Scheel. In Philadelphia Rubinstein played the E Minor Concerto of Chopin; in New York he chose the G Minor Concerto of Saint-Saens.

Only a few months before, in introducing him to the Concert Society of Paris (A fraternal organization of professional musicians) Saint-Saens had said: "Allow me to introduce to you one of the greatest artists I know. I foresee for him an admirable career, and to say it all in a few words — he is worthy of the great name he bears."

A week after his Carnegie Hall appearance, on January 15th, Rubinstein gave a recital at the Old Casino Theatre playing the D Minor Toccata and Fugue of Bach, the "Waldstein" sonata of Beethoven, and Schumann's Symphonic Etudes.

During the first tour which lasted three months, he gave seventy-five concerts. After leaving America, Rubinstein gave no concerts for several years. When he reappeared in Berlin in 1910 he was asked where he had been and what he had been doing. "Oh," he replied, "I have been dead for a few years."

Actually, he had been in Paris devoting those years to incessant study and "to hurdling the greatest obstacle in the path of a prodigy, that of shedding my immaturity." He succeeded in planting his feet firmly in the music of the classics and the moderns and in establishing his personal and pianistic freedom.

He concertized extensively throughout Europe during the next half-dozen years, playing in Moscow and also in St. Petersburg where he performed the Anton Rubinstein Concerto in D Minor with Serge Koussevitzky conducting the orchestra.

In response to a request from his children, who expressed a wish to see their father in a portrait with his decorations, Mr. Rubinstein went to the studio of Lotte Meitner-Graf in London for this formal portrait. The decoration on the left and the red sash is the Grand Cross of Alfonso X, El Sabio (The Wise). Around Mr. Rubinstein's neck is the decoration of the Commander of the Legion d'Honneur. The other decorations are the Commander of Arts and Letters of France, the Commander of Santiago, Portugal, oldest military order on the Continent, an award given to only 100 persons, Commander of the Order of Chile, Commander of Leopold II of Belgium, the Golden Medal of Red Cross of Spain, the Benemerenti of Roumania, Officer of Pologna Restituta, Officer of Leopold I of Belgium and Grand Officer of Alfonso XII of Spain. Mr. Rubinstein has also been honored by such organizations as the Accademia di Santa Cecilia in Rome, the Royal Philharmonic Society of London and the cities of Florence and Venice. He also holds honorary doctorate degrees from Yale, Brown and Northwestern Universities.

A BIOGRAPHY

For his Vienna debut, he had ordered a Bechstein piano which greatly upset the eighty-five-year-old Ludwig Bozendorfer (the Steinway of Vienna) who came out of retirement to gaze upon this strange pianist who preferred a Bechstein to a Bozendorfer. After the concert, the old man pressed the pianist's hands saying, "These hands could make a washboard sing, so why not a Bechstein?"

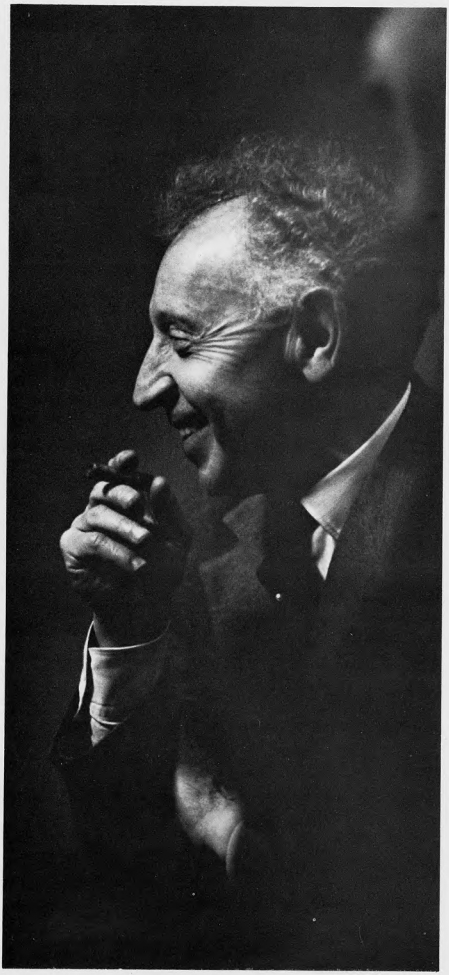
Before the first World War broke out, Rubinstein toured Italy bearing a diplomatic passport presented to him by Rome. His native Poland granted him a similar document with the inscription: "On a mission of art for Poland." It was first honored by Alfonso of Spain even before Rubinstein's homeland had an ambassador at the Spanish court.

By 1914, he had finished a tour of all the major cities on the Continent, winding up in London just as the war started. Although he wanted to join the Polish legion, his knowledge of languages (he speaks eight fluently – English, Polish, German, Russian, French, Italian, Spanish and Portuguese) made him more valuable at headquarters as an interpreter. He remained there for several months until he undertook to play for the Allies a series of thirty joint concerts with the celebrated violinist, Eugene Ysaye.

A witness of the havoc caused by Germany among noncombatants, Artur Rubinstein vowed never to play in Germany again. Despite innumerable invitations from that country, he has kept that oath.

In 1916 he made his first entry into Spain, where his mastery of De Falla and Albéniz evoked national acclaim. Scheduled for four recitals, he remained to give 120. He became the adopted son of all Spanish-speaking countries, and one of the foremost interpreters of their music. Rubinstein becomes emotional beyond his customary animation when he speaks of his experience in Spain, and readily admits his debt of gratitude.

He followed this success with an extensive tour of South Amer-



1. The warmth of Mr. Rubinstein's personality is caught in this candid photo taken at an RCA Victor recording session.
2. The pianist at the age of twenty.
3. Artur, four-years old.
4. Mr. Rubinstein, in the early thirties.
5. The pianist, in 1937 before his triumph with the Philharmonic Symphony under Barbirolli.

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ica, so that he did not reach the United States again until the 1919 season.

He played in Carnegie Hall on February 20, 1919, which event, James Huneker reviewed in the *New York Times* the following day, saying, "Rubinstein's finger velocity, staccato, brilliant and incisive, with a splendid left hand, are undeniable qualities, coupled with a sweet singing touch and musical temperament — in all, traits sufficient to equip a half-dozen artists." Further: "His playing of 'El Abaicin' by Albéniz, was the best thing of the afternoon, brilliant and rhythmically captivating." For some curious reason, this appearance was officially referred to as his American debut.

With the New York Symphony Orchestra, under the direction of Walter Damrosch, he played the Brahms B-Flat Concerto, one of his specialties. During this, and other visits in subsequent seasons, Rubinstein appeared with Stokowski, Monteux, Mengelberg, and all of the leading orchestra conductors in the country.

Before he sailed for Europe he said to an interviewer: "Stravinsky, Debussy, and Ravel have influenced me a great deal. Stravinsky attracts me because he lost that stupid sense of the importance of epochs. He is the property of all time and so it should be. Stravinsky writes in the Russian idiom, but his ideas are world ideas.

"I shall be glad to go to Europe for a while. In London I expect to meet that wonderful friend of mine, Joseph Conrad, who was born a Pole, but still is one of the greatest masters of English. I am tremendously proud of him."

To the conjecture that Conrad must also be proud of his countryman's (Rubinstein's) accomplishment, he said, "What is a mere pianist beside a Conrad?"

Though Rubinstein's appearances in the United States were many up to 1927, he did not visit this country again for a decade thereafter, when Impresario S. Hurok persuaded him to return.

Meanwhile in 1932 he had married Aniela Mlynarski at a fairy-

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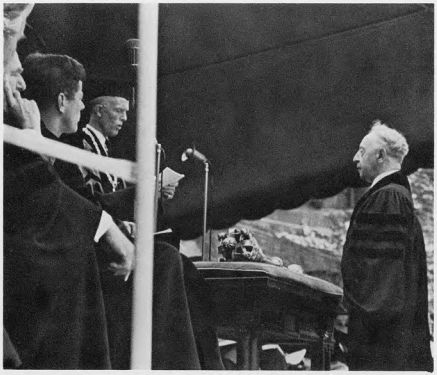

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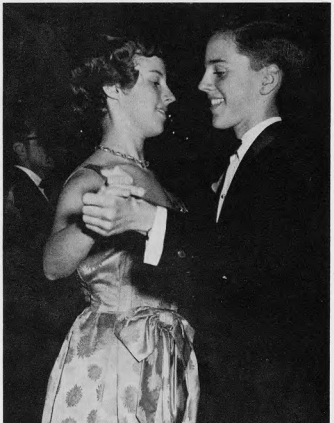

1. A recent portrait of Mr. and Mrs. Rubinstein.
2. An honorary doctorate degree is conferred upon Mr. Rubinstein by President Griswold of Yale University as President Kennedy, who was honored at the same ceremony, looks on.
3. October 30, 1961, Artur Rubinstein dances with his daughter Eva, Mrs. William Sloane Coffin, at a party given by Mr. Hurok to celebrate the first concert of the unforgettable series of ten given by the pianist at Carnegie Hall.
4. The Rubinstein home on Avenue Foche in Paris near the Bois de Boulogne.
5. L to R John Arthur, Alina, Mrs. Rubinstein, Eva, Paul and Mr. Rubinstein at the piano, pose for a family portrait, Christmas, 1961.
6. At the 1961 Hurok party, the two younger children, Alina and John Arthur, celebrate their father's triumph.

tale wedding in London attended by celebrities in music, art, literature, and diplomacy. His daughter, Eva, was born in Buenos Aires in 1933; his son, Paul, in Warsaw in 1935; baby Alina and John Arthur arrived in Hollywood in 1945 and 1946 respectively.

During his American season in 1937 Rubinstein was presented by Hurok in seventeen concerts in nine weeks, appearing with seven major symphony orchestras, the initial one being with the New York Philharmonic Symphony Society broadcasting that historic rendition of Tchaikowsky's Concerto in B Flat Minor on Sunday afternoon, Nov. 21, 1937.

When war came and the Germans entered Paris to take over his lovely new home on the Avenue Foche, the European chapter of his life was closed temporarily. A short time later, he settled in Hollywood.

With Hollywood studios close by, it was not long before motion picture companies were knocking at Rubinstein's door. For his first film he received the record sum of $85,000 for three days' work for putting Rachmaninoff's Second Concerto on the sound track of Republic's "I've Always Loved You."

Rubinstein scored a personal triumph in the star-studded picture, "Carnegie Hall" in which he appeared on the screen for the first time. Since then he has sat before the cameras and recorded the Leith Stevens Concerto for RKO's "Night Song", and has played all the piano solo parts in the sound track for MGM's "Song of Love," based on the life of Robert Schumann, including Schumann; his wife, Clara; Johannes Brahms; and Franz Liszt.

In 1950, he became associated with a group of artists interested in bringing good music to neighborhood movie houses. The firm, called World Artists, produced several films, providing off-stage glimpses of the artist. The first full-length feature, "Of Men and Music," starred Rubinstein, Heifetz, Piatigorsky and Peerce.

In 1946, the most international of all living artists, friend of royalty and toast of their courts, Rubinstein became a U.S. citizen. A sincere and passionate believer in democracy, he is prouder of the simple document that officially makes him an American than any decoration or citation he has ever received.

Mr. Rubinstein has been honored on numerous occasions by governments, civic groups, grateful citizens and universities. The French Government conferred upon him the Medaille of Arts and Letters. He is also a Commander of the Legion d'Honneur, a Commander of the Order of Leopold II and of the Order of Leopold I, of Belgium, Commander of the Order of Chile, Grand Officer of Alfonso XII of Spain, Benemerenti of Roumania, Officer of Santiago of Portugal, oldest military order on the continent, Officer of Pologna Restituta, Correspondent Member of Academy of Arts of Brazil, and Honorary Member of the famous Accademia di Santa Cecilia in Rome. The Royal Philharmonic Society of London conferred upon him its gold medal, an honor given only seven times since 1937 when Toscanini and Weingartner received it. The cities of Florence and Venice honored him in 1962 shortly before Brown University and Yale University conferred honorary doctorate degrees upon him. At Yale, he was honored at the same time as President Kennedy. He also holds an honorary doctorate from Northwestern University.

Soon after World War II, Rubinstein became the founder-president of the Frederic Chopin Fund, which sponsored concerts to raise money for needy artists in post-war Europe; providing musical instruments, books and scores to musicians deprived of the tools of their profession.

In the Fall of 1947, he returned to Europe to concertize for the first time since 1939. An idol before he left the continent, his return was the signal for one of the greatest tributes ever awarded an artist. He played more than thirty-five times to sold-out houses which had to install stage seats and permit standees. In Paris, his

four concerts grossed five million francs, an all-time high for the French city. For his first recital in Rome, a box-office line formed at four o'clock in the morning the day tickets were put on sale. At La Scala, he received a twenty minute ovation. One couple flew to Antwerp, Belgium, from Copenhagen, Denmark, to hear him. When they heard there were no tickets available, they followed Rubinstein by plane to Brussels and then to Ghent. At the latter city, faced with another sold-out house, they appealed to the pianist who arranged for them to attend the concert.

In 1954, the pianist recovered his home in Paris. The family spends winters in New York and their summers in Paris.

In each of the past nine seasons, Rubinstein played more than 100 times on three continents. In 1952, besides his European and South American engagements, the pianist played in Israel for the first time since 1935. He appeared 20 times in that country in 20 days, his eight recitals in Tel Aviv being sold-out two days after the tickets went on sale.

During the 1955-56 season, the pianist undertook three massive cycles of works for piano and orchestra, encompassing in a series of five concerts, seventeen compositions including all the Brahms and Beethoven concerti, Chopin, Mozart, Grieg, Tchaikowsky, Rachmaninoff, Liszt and Schumann and works by Franck and Falla. Rubinstein played the series in London and Paris during November, 1955, and in New York's Carnegie Hall performed it in thirteen days, beginning on February 7, 1956.

In all three cities the entire cycle was sold-out in advance. In New York, the press seized the occasion to point out that Rubinstein had first played in the U.S. 50 years before. Editorials in the New York Times and Herald-Tribune hailed the event, though the pianist emphatically denied he was celebrating an anniversary. Since hearing the great Busoni in a similar cycle in Berlin during his student days, he said, he had always intended to bring all these works together and "see whether I've accomplished anything after all these years of banging the piano."

In June, 1958, Rubinstein returned to his native Poland after a 20-year absence and won from a weeping audience in Warsaw the second standing ovation in Polish history. (The first went to Paderewski.)

On his return to the United States in December, his daughter, Eva, married to the Rev. William Sloane Coffin, Chaplain of Yale, presented him with his second grandchild, within a year. Alexander Sloane was born December 1958. The first, Amy Elizabeth, was born January 13, 1958. A year later, grandson David arrived. Before her marriage, Eva made her Broadway debut in "The Diary of Anne Frank."

Highlights of Mr. Rubinstein's 1960 European itinerary included a Beethoven cycle in London, a cycle of three Chopin concerts in Paris, and appearances in The Bordeaux, Lucerne, Montreux, Lugano and Aix-en-Provence Festivals. Mr. Rubinstein also gave a special benefit concert in Brussels under the patronage of Queen Elisabeth of Belgium for the University of Jerusalem, appeared in the major Swiss cities with Ansermet and the Orchestre de la Suisse Romande and played in the major Italian cities.

On October 30, 1961, at 8:40 P.M. Artur Rubinstein began a unique piano series at Carnegie Hall. Within forty days he gave ten solo recitals, never repeating a work. His programs explored the full range of the piano repertoire from Bach to Stravinsky.

Musicians and audiences were overwhelmed by this feat. Editorials hailed the "music marathon". Mr. Rubinstein was more modest. He termed it an expression of gratitude to the New York public. For them he was playing works they had enjoyed together for twenty-five years. At the same time, he celebrated the twenty-fifth anniversary of his collaboration with Mr. Hurok. It was in 1936 that the impresario persuaded Mr. Rubinstein to return to

June, 1958 backstage in Warsaw after the pianist returned to his native Poland. He had been away for twenty years, and a weeping audience had given Mr. Rubinstein the second standing ovation in Polish history. The first went to Paderewski. L to R Alina, Mr. and Mrs. Rubinstein, John Arthur.

the United States. His two previous invasions had not been completely successful and Mr. Rubinstein was doing very well in Europe. In the early 1930s, RCA Victor issued some Rubinstein recordings which gained great popularity in the U.S. and Hurok invited the artist to return.

"I was earning more in Europe than America would pay," Rubinstein recalls. "Hurok offered guarantees, and finally, I accepted, warning him that he would lose his shirt."

The proceeds from the concert were contributed to charities close to Mr. Rubinstein's heart and of interest to New Yorkers.

To prepare his programs for the concerts, Mr. Rubinstein sat down in his Park Avenue apartment, after a full season of touring, and in between recording dates for RCA Victor, to list the works he felt were in his fingers or could easily be polished. Next to some of them, he put a question mark. When he listed Chopin Etudes, he couldn't recall whether it was sixteen or twenty he could reel off. With the Preludes, he noted twenty to twenty-four. The grand total was 196 pieces by twenty composers. Some of the works, like the Stravinsky Petrouchka Sonata, were dedicated by the composer to Mr. Rubinstein. Others were by composers like Ravel, Prokofieff, Villa Lobos, Szymanowski, and Falla, all of whom he had known personally.

Mr. Rubinstein played concerts throughout the summer, with his last performance in Paris on October 22. The following day he flew to the U.S. to begin the Carnegie Hall series less than a week later.

Any other artist would have regarded the feat of ten such recitals as enough to last a season. Mr. Rubinstein, however, gave 44 concerts in 26 cities in the U.S. alone. In the middle of his American tour, he returned to Europe to play another dozen concerts, and, in addition to the ten recital programs, Mr. Rubinstein played at least 12 concerti with symphony orchestras across the country.

At the beginning of the series, Harold C. Schonberg, music critic of the New York Times, devoted his Sunday essay to Artur Rubinstein. The headline read: "HE REMAINS KING." The sub-head expressed the sentiments of audiences everywhere: "Rubinstein Still Plays with the Ardor and Delight of a Young Man."

Mr. Schonberg noted that when the pianist had returned to America in 1937, he was "a giant . . . Discipline had been added to the color, technique and fine musical mind" he always had.

"More than any living pianist," Mr. Schonberg continued, "his playing reflects a culture, a *joie de vivre,* a sheer sanity, that must make him the despair of all possible competitors. This has nothing to do with the gorgeous sound he produces or the brilliant technique at his disposal. It is a question of bigness, directness and emotional clarity.

"Considering the generation in which he was reared, it is all the more a miracle. When Rubinstein was a young man, the pupils of Liszt were flooding the concert halls and the Leschetizky pupils were rapidly coming forth. It was a wonderful age of pianism, but it also was an age of musical exaggeration . . .

"Never so with Rubinstein . . . He is a romantic pianist who consistently has avoided the showy elements of romanticism and has retained all that is good. He never breaks a line or a rhythm as did the heroes of a previous age — Paderewski, say, or Rosenthal. He has sentiment without sentimentality; brilliance without nonsensical virtuosity; logic without pedantry; tension without neurosis . . .

"The directness of his musical approach sounds so inevitable — when he is the exponent — that one wonders why most other pianists cannot duplicate it. But style, after all, is the man. Rubinstein as a man is urbane, civilized, witty, probably emotionally uncluttered, highly intelligent.

"As the man, so his music. His Chopin playing — and he is the world's greatest living Chopinist — unfolds with unparalleled suavity, poetry and logic. It is all the more poetic because Rubinstein never feels the need to prove something to himself or his audience. In his Chopin are none of the stresses, underlinings, frigidity or hysteria that make so much contemporary Chopin playing so unsettling. As Rubinstein plays Chopin, it all sounds so easy. And yet it cannot be that easy, because there isn't a pianist around who comes near matching it.

"But it is not only Chopin in which he excels. He brings the same bigness, health and virility to everything he touches. Schumann, Liszt, Brahms, Debussy, Albéniz, Szymanowski — all have the big line, the subtle color, the majesty of utterance when Rubinstein plays them . . .

"Whatever his chronological age, Rubinstein's playing has remained that of a young man because of its ardor and its sheer, unself-conscious delight in making music."

After his last concert in the Carnegie Hall series, the *New York Times* published an editorial headed: "What Next For Rubinstein?

"Artur Rubinstein concluded his massive series of ten piano recitals last night in Carnegie Hall. But they were more than piano recitals. They were an attitude toward life — the expression of a civilized man, who, in creating and recreating beauty throughout his life, has refused to grow old.

"This great musician will be with us, one knows, for many more years. He is, after all, only 72 and seems to be able to outplay, outenjoy, outrun and outlast any of his younger colleagues. Now that he has given ten New York recitals in one season, what next? The complete works of Chopin and Liszt in twenty consecutive evenings? All the concertos of Mozart and Beethoven, with Kalliwoda, Ries, Kalkbrenner and Moscheles thrown in? Who knows? Nothing would occasion any surprise where Artur Rubinstein is involved."

S. Hurok

Always, in his own words, "a hero-worshipper," S. Hurok found long ago in Artur Rubinstein an object *sans égal* for his admiration. For years Mr. Hurok devoted his almost fabled powers of persuasion to move Mr. Rubinstein from his decision not to return to North America. That at last he accomplished his mission has been a source of joy to music lovers across the continent ever since and has led to an almost unparalleled relationship between artist and manager, for more than twenty-five years.

In Brooklyn, half-a-century ago, S. Hurok began his notable career presenting concerts in a neighborhood Settlement House. In the intervening decades he has become one of America's most distinguished citizens, known across the land and overseas as our foremost impresario; in fact, to most people, he is The Impresario.

Arriving here in 1906 as a teen-ager with three rubles in his pocket, Hurok, inspired by Benjamin Franklin's autobiography, headed straight for Philadelphia, where he supported himself in a rapidly shifting variety of jobs and began to indulge his passion for music, dance and theatre. Soon he moved to Brooklyn and became a regular standee at the Metropolitan Opera, meanwhile working in a hardware store.

His presentation of concerts, which began as a sideline, rapidly developed into a full-time career, and, by 1916, what was even then known as "the Hurok audience" began assembling by the thousands for his Sunday afternoon concerts at the Hippodrome. Pavlova followed, then Chaliapin. His importation of the first Russian Ballet from Monte Carlo in 1933 started a movement which has reached floodtide proportions influencing every facet of the entertainment world as well as such fields as design and decor.

In each season some 1,000 actors, singers, instrumentalists and ballerinas are touring on every continent under Hurok's management. From all over the world — Great Britain, the Soviet Union, Japan, Israel, Italy, Austria, the Philippines, India, Spain, Yugoslavia, Poland, France, Sweden — remarkable groups and artists have come under his aegis to perform here, among them The Royal Ballet from London, The Bolshoi Ballet from Moscow, the Ballet Folklorico of Mexico, the D'Oyly Carte Opera Company, the Moiseyev Dancers, the Poznan Choir from Poland, the Old Vic, the Theatre de France and the Comedie Française.

Throughout the artistic world Mr. Hurok has a reputation as a starmaker, a reputation easily accounted for by a look at the world-famous figures who have risen into the international spotlight under his guidance — Marian Anderson, Isaac Stern, Jan Peerce, Roberta Peters, Blanche Thebom, Jerome Hines, Mary Costa, Grace Bumbry to name a few.

For his services to the world's cultural life, Mr. Hurok has been honored by governments, universities, cities and organizations. Queen Elizabeth II named him Commander of the Order of the British Empire, and the French Government gave him the title of Officer in the French Legion of Honor. He also holds two honorary doctorate degrees.

A Tribute

It has been my privilege and my pleasure to have known Artur Rubinstein for more than forty years, to have been his manager for more than twenty-five.

The custom, now, is to speak of him as a legend, but to me he was always legendary. I first heard him in New York's old Aeolian Hall during the season of 1921-22. The power of his personality and the sense of grandeur and poetry that enveloped his playing filled me with almost unbearable excitement. I knew that I was in the presence of the unique, the fabulous.

I wooed Rubinstein that season and borrowed him from his manager for concerts in the New York Hippodrome and in the Academy of Music in Brooklyn and Philadelphia, but he was not happy in America. Already the toast of Paris, London, Rio de Janeiro and Madrid, he felt, and I believe rightly so, that this country had not really accepted him, not really appreciated him for what he was. Of course, we were a different people then. At any rate Rubinstein didn't return to the United States until 1927, and after that tour left these shores, he said, forever.

From 1928 until 1936 I pursued the pianist across Europe and South America using my not inconsiderable powers of persuasion, but to no avail. Finally in 1936 I convinced him that America was ready for him at last. Artur and his lovely wife, Nela, arrived on the Queen Mary in November of 1937. By the end of the season and the beginning of the next it was clear that America had taken him to its heart, and he had accepted America. He became a citizen of this country in 1946.

So vivid, so vital, so charming is Artur Rubinstein that it is impossible to describe him. His vast audiences around the world need no description of his personality; it comes overwhelmingly across the footlights to them, in sound, in sight, in aura.

There is something lordly about him on the concert stage. There he is a great gentleman receiving his friends and sharing with them the things closest to his heart. There is something lordly, too, in his bearing everywhere. One instinctively rises when he enters the room. He knows who he is and what he can do, but he also has a marvelous capacity for laughing at himself as well as the foibles of the world around him. Wherever he is, he is the center of a group listening with rapt attention to his wonderful stories.

Rubinstein is one artist in music who, despite the strict demands of his art and the deep passion he accords it, is never limited to it. His world stretches out in all directions and his art feeds on that rich world. He is interested in life, in people, in food, cigars, painting, politics, literature, philosophy and conversation. He has deep affections for the many persons to whom he is specially attached. He always has the time to speak at length to his thousands of acquaintances in the eight languages he calls his own. He always takes the time to listen with rapt attention to the young.

Sometimes I think that Artur Rubinstein is the last civilized man.

—S. HUROK

A Discography

ON RCA VICTOR RECORDS

BEETHOVEN

Concerto No. 1 in C, Op. 15
Krips, Symphony of the Air — LM/LSC-2120

Concerto No. 2 in B-Flat, Op. 19
Krips, Symphony of the Air — LM/LSC-2121

Concerto No. 3 in C Minor, Op. 37
Krips, Symphony of the Air — LM/LSC-2122

Concerto No. 4 in G, Op. 58
Krips, Symphony of the Air — LM/LSC-2123

Concerto No. 5 in E-Flat, Op. 73 ("Emperor")
Krips, Symphony of the Air — LM/LSC-2124

The Five Beethoven Concertos
Krips, Symphony of the Air — LM/LSC-6702

Sonata No. 8 in G, Op. 30, No. 3
Brahms: Sonata No. 1 in G, Op. 78
Szeryng, Violinist — LM/LSC-2620

Sonata No. 9, for Violin, Piano, in A, Op. 47 ("Kreutzer")
Sonata No. 5, for Violin and Piano, in F, Op. 24 ("Spring")
Szeryng, Violinist — LM/LSC-2377

Sonata No. 21 in C, Op. 53 ("Waldstein")
Sonata No. 18 in E-Flat, Op. 31, No. 3 — LM-2311

Sonata No. 23 in F Minor, Op. 57 ("Appassionata")
Sonata No. 8 in C Minor, Op. 13 ("Pathetique") — LM-1908

Trio No. 7 in B-Flat, Op. 97 ("Archduke")
Heifetz, Violinist; Feuermann, Cellist — LCT-1020

BRAHMS

Concerto No. 1 in D Minor, Op. 15
Reiner, Chicago Symphony Orchestra — LM-1831

Concerto No. 2 in B-Flat, Op. 83
Krips, RCA Victor Symphony Orchestra — LM/LSC-2296

Sonata No. 1 in G, Op. 78
Beethoven: Sonata No. 8 in G, Op. 30, No. 3
Szeryng, Violinist — LM/LSC-2620

Sonata No. 2 in A, Op. 100
Sonata No. 3 in D minor, Op. 108
Szeryng, Violinist — LM/LSC-2619

Sonata No. 3 in F Minor, Op. 5
Intermezzo in E, Op. 116, No. 6; Romance in F, Op. 118 No. 5
LM/LSC-2459

Rubinstein Plays Brahms
Intermezzi: In B-Flat Minor, Op. 117, No. 2; in A, Op. 118, No. 2; In E Minor, Op. 119, No. 2; In C-Sharp Minor, Op. 117, No. 3; In C, Op. 119, No. 3; In E-Flat Minor, Op. 118, No. 6; Capriccio in B Minor, Op. 76, No. 2; Rhapsodies: In B Minor, Op. 79, No. 1; In G Minor, Op. 79, No. 2; In E-Flat, Op. 119, No. 4 — LM-1787

Trio No. 1 in B, Op. 8
Heifetz, Violinist; Feuermann, Cellist — LVT-1001

CHOPIN

Ballades
No. 1, in G Minor, Op. 23; No. 2, in F, Op. 38; No. 3, in A-Flat, Op. 47; No. 4, in F Minor, Op. 52 — LM/LSC-2370

Concerto No. 1 in E Minor, Op. 11
Skrowaczewski, New Symph. Orch. of London — LM/LSC-2575

Concerto No. 1 in E Minor, Op. 11
Wallenstein, Los Angeles Philharmonic Orchestra — LM-1810

Concerto No. 2 in F Minor
Andante Spianato and Grande Polonaise in E-Flat, Op. 22
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Mazurkas (Complete)
Polonaise No. 7, in A-Flat, Op. 61; Andante Spianato and Grande Polonaise in E-Flat, Op. 22 — LM-6109

Mazurkas and Polonaises
Mazurkas: Nos. 22 through 31
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Sonata No. 3 in B Minor, Op. 58 LD/LDS-2554

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FALLA

Nights in the Gardens of Spain
Jorda, San Francisco Symphony Orchestra; Rachmaninoff: Rhapsody on a Theme of Paganini, Op. 43; Reiner, Chicago Symphony Orchestra LM/LSC-2430

FRANCK

Symphonic Variations
Saint-Saens: Concerto No. 2 in G Minor, Op. 22
Wallenstein, Symphony of the Air LM/LSC-2234

GRIEG

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Orchestra conducted by Wallenstein
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HAYDN

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Rubinstein Plays Liszt
Funerailles, No. 7 (from "Harmonies poetiques et religieuses"); Valse Impromptu; Mephisto Waltz; Liebestraum No. 3 in A-Flat; Hungarian Rhapsody No. 10 in E; Consolation No. 3 in D-Flat; Hungarian Rhapsody No. 12 in C-Sharp Minor LM-1905

MENDELSSOHN

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Heifetz, Violinist; Piatigorsky, Cellist LM-1119

MOZART

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LM/LSC-2430
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Trio in A Minor
Mendelssohn: Trio No. 1 in D Minor, Op. 49
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SAINT-SAENS

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SCHUMANN

Carnaval, Op. 9
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Leinsdorf, Boston Symphony Orchestra — LM/LSC-2681, TAPE FTC-2148

Trio in A Minor, Op. 50
Heifetz, Violinist; Piatigorsky, Cellist — LM-1120

COLLECTIONS

ENCORES BY ARTUR RUBINSTEIN
Liebestraum No. 3 (Liszt); Spinning Song, Op. 67, No. 4 (Mendelssohn); Nocturne in E-Flat, Op. 9, No. 2 (Chopin); Valse Oubliee No. 1 (Liszt); Impromptu in A-Flat, Op. 90, No. 4 (Schubert); La plus que lente—Valse (Debussy); Prelude in C-Sharp Minor, Op. 3, No. 2 (Rachmaninoff); Fantaisie-Impromptu in C-Sharp Minor, Op. 66 (Chopin) (Posth.) LM-1153

FAVORITE ENCORES
Romance in F-Sharp, Op. 28 (Schumann); Polichinelle (Villa-Lobos); Valse Oubliee No. 1 (Liszt); The Love for Three Oranges, Op. 33 (Prokofieff): March; El Amor Brujo (Falla): Ritual Fire Dance; Grieg: Concerto in A Minor, Op. 16
Orchestra conducted by Wallenstein — LM/LSC-2566

HEART OF THE PIANO CONCERTO
Concerto No. 3 in C Minor, Op. 37 (Beethoven): Third Movement: Rondo; Allegro (Krips, RCA Victor Symphony); Concerto No. 2 in C Minor, Op. 18 (Rachmaninoff): First Movement: Allegro scherzando (Wallenstein, RCA Symphony); Concerto No. 2 in C Minor, Op. 18 (Rachmaninoff): First Movement: Moderato; Allegro (Reiner, Chicago Symphony); (Wallenstein, RCA Symphony): Concerto No. 1 in E-Flat (Liszt): First Movement: Allegro maestoso; Concerto No. 2 in F Minor (Chopin): Second Movement: Larghetto; Concerto in A Minor, Op. 16 (Grieg): First Movement: Allegro moderato
LM/LSC-2495

HIGHLIGHTS FROM RUBINSTEIN AT CARNEGIE HALL
(Debussy): La Cathedrale Engloutie, Poissons d'Or, Hommage a Rameau, Ondine; Four Mazurkas, Op. 50 (Szymanowski); Twelve Visions Fugitives from Op. 22 (Prokofieff); Prole do Bebe (Villa-Lobos) LM/LSC-2605
Tape FTC-2125

TRIOS—BEETHOVEN, BRAHMS, SCHUBERT
Beethoven: Trio in B-Flat, Op. 97 ("Archduke"); Brahms: Trio in B, Op. 8; Schubert: Trio in B-Flat, Op. 99
Heifetz, Violinist; Feuermann, Cellist — LM-7025
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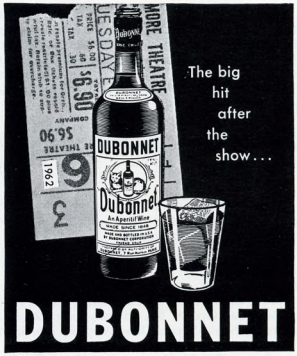

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