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N E W S I N F O R M A T I O N

RADIO CORPORATION OF AMERICA, RCA VICTOR DIVISION, CAMDEN, N. J.

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FOR RELEASE—

A Timely Feature

ON RECEIPT

ARTUR RUBINSTEIN, VOLATILE VICTOR VIRTUOSO
STARTS A STAGGERING SEASON

Artur Rubinstein, world-famous Polish pianist who records exclusively for RCA Victor, appeared for the first time in his career with another great Victor artist, Arturo Toscanini, and the NBC Symphony last Sunday afternoon (Oct. 28th), playing the Beethoven Piano Concerto. That same evening, at 8:30 P.M., Rubinstein walked onto the stage of Carnegie Hall before a completely sold-out house for his first New York recital this season. The volatile virtuoso, justly celebrated for his wit, reported last week between rehearsals that his friends are anxious to know what he did on Sunday morning!

Making his third appearance on "Information Please" earlier in the week, the celebrated musician pulled one of those expert boners which make the listeners-in happy at home, when he identified a work by Handel as one of the Bach Brandenburg Concerti! He might have excused himself by explaining that although the seventeen albums recorded by Rubinstein now current in Victor's catalogue of the "Music America Loves Best" include works by Chopin, Grieg, Mozart, Tchaikowsky, Brahms, Beethoven, Franck and Schubert, his recorded performances do not include either Bach or Handel.

For the first time in many seasons, Rubinstein's wife will not be watching from her usual box in the Carnegie Hall horseshoe. This year she has remained at their California home in Brentwood, near Los Angeles, because the Rubinsteins are expecting their third child in January. Their daughter Eva, a special favorite of ex-vice premier, Jan Masaryk of Czechoslovakia, is 11; son Paul is 9.

The Brentwood house has succeeded the Rubinstein's elaborate home on the fashionable Avenue Foch in Paris, next door to Debussy's house in the Bois du Boulogne, as the spot in which the dynamic pianist hangs his hat between tours. The only information Rubinstein has had thus far concerning his Paris place is that a German general lived there during the occupation; the pianist hopes that a large autographed photo of Mussolini inscribed with cordiality may have led the German general to think him a collaborationist.

Nothing, of course, could be further from the truth. After Munich, Rubinstein returned his Commander's decoration to the fat Fascist, taking the precaution to notify both Havas and Reuter's of his action. Mussolini was said to have been particularly angry because the story broke in the Rome newspapers before he had actually received the returned decoration, or the telegram which accompanied it. But the last laugh will be on Musso if the autographed picture, which dates back to earlier and happier days in Italy before the Nazi alliance, has helped to preserved Rubinstein's Picassos and Derains, along with his 4,000 beautiful books and extensive record collection from Nazi thievery.

If you ask the Polish pianist to name his favorite Victor recording, his reply is quick and characteristic: "The one I'm making at the moment." But the most strenuous recording session of his career took place several years ago at the London studios of His Master's Voice, RCA Victor's English affiliate, when in three days he recorded all 52 mazurkas of Chopin -- a terrific job. These, of course, are available in Victor albums.

Rubinstein has always taken his independence as an artist with extreme seriousness. Although his brilliant wit and dashing personal style have made him the darling of hostesses on six continents, there is nothing flippant about the flying pianist's attitude toward his music. This is exemplified by what happened in Rio recently when he was advised that the government insisted that each recital include a performance of some work by a Brazilian composer. Rubinstein had already planned a program which did not include any such works.

"I threatened," he explains, "to begin my program with the performance of a cheap little piano piece by a native composer, to play it from the score, then put the music aside and start the real concert with a great work by Bach." He was told such an attitude might provoke the voociferous Latin public to hostile demonstrations. "What an occasion," Rubinstein replied, "to remind the Rio public that they hissed the music of Villa-Lobos when I first played it twenty-seven years ago."

Rubenstein's two New York appearances mark the start of his eighth consecutive coast-to-coast American tour, during which he has scheduled a staggering total of 50 solo recitals and 12 other dates with major orchestras, in addition to his recordings when they are resumed.

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