

## MUSIC

# Pianist Bachauer exciting in grand style interpretation

WIN KRAGLUND  
Musical performances  
unfortunately become al-  
standard, at least for  
s or organizations  
in circulation for  
ded period of time.  
t performances are  
ly rare, for they de-  
ot only moments of  
uty and stunning vir-  
but also a dramatic  
otional tension that

commands the attention of the listener in even the least showy passages.

There was much that was good in last night's Toronto Symphony program at Massey Hall. It was provided in good measure by the orchestra, conducted by Andrew Davis, and by the Toronto Consort, making its first appearance with the TS. But the true excitement was provided by

pianist Gina Bachauer, whose performance of Brahms' Piano Concerto No. 2 in B flat made one aware that our recent concert repertoire has been remarkably lacking in grand style interpretations of the big piano concertos.

It is possible some of today's youthful piano virtuosos have given us more technically dazzling performances in recent concerts, even less percussive presentations than were offered in portions of Miss Bachauer's interpretation. Few of them have come close to relegating these aspects to passing details in so overwhelmingly involving an experience of a musical whole. Miss Bachauer's forceful attack in the opening movement certainly had a percussive element, but it suited the music and was superbly in balance with the rest of her interpretation.

This rest included a marvel-

ously balanced interchange between piano and orchestra in the second movement, with its startling dynamic contrasts and thoughtfully probing lyrical passages—always maintaining the tension established by the pianist in the opening movement. It also included convincing evidence that Miss Bachauer can be just as fully in control of the singing pianissimo passage—in the slow movement, with its haunting cello theme, expressively introduced by principal cellist Daniel Domb. And so persuasive was the bouncing vitality of the finale that I am still not certain some slightly displaced trills were not figments of my imagination.

Incidentally, for those who fail to get tickets for tonight's repeat performance, it should be remembered that Miss Bachauer will be heard in solo

recital at the Guelph Spring Festival, May 2.

Devotees of the Toronto Consort were doubtless not surprised that this not-so-esoteric group could manage to hold its own with the TS. In this respect, composer Lothar Klein had served them well in his *Musica Antiqua*, an Allegory for Consort and Orchestra, for he had written highly effective passages for both ensembles.

During the first half of last night's premiere of the work, it even sounded as if he might succeed in blending two dissimilar musical styles. By the end of the second half his efforts sounded decidedly boring—a collage of two marvelous sets of ideas, either of which would have been agreeable on its own. Together they left the impression Klein had given up attempts to solve the problem.



Members of the Toronto Consort: not-so-esoteric group holds its own with the TS.