

# New accordion work lives up to its title

Lucky is the instrument to be served by a knowing composer. The piano was lucky when Johannes Brahms wrote his F Minor Sonata for it, and so was the accordion when Lothar Klein wrote his *Invention, Blue and Chase*.

As it happens, both pieces fell into sympathetic hands last night, the first into the hands of Mari-Elizabeth Morgan during her CBC recital at Eaton Auditorium, and the second into the hands of Joseph Macerollo, who played at Walter Hall. Macerollo's appearance highlighted one of the concerts of the International Accordion Symposium being held in Toronto this week and it was made the more significant by the collaboration of the Chamber Players of Toronto under the baton of professor Klein himself.

He had written *Invention, Blues and Chase* specially for Macerollo, Canada's foremost concert accordionist, and had obviously studied the accordion's personality before setting notes to paper.

What made the value of this procedure particularly apparent was the appearance of the same program of Bach's A minor Concerto, transcribed for four accordions and string orchestra. Though Bach concerned himself more with line than color and therefore wrote music that can often be played effectively on several instruments, he did anticipate that the A minor Concerto would involve harpsichords.

## Champagne notes

When Eugene Laskiewicz, Joseph Natoli, Joseph Patric and Glen Sawich started playing it on their accordions, the notes came out sounding like Lawrence Welk's champagne bubbles.

This is not to insult their playing, which was sensitive and fluent. It is just to face the fact that the timbre of the accordion, however well it adapts to some of Bach's organ pieces, doesn't suit this harpsichord concerto at all. That the instrument can sound at home in a concerto context was confirmed



Music

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by the Klein piece. Unlike Bach, the University of Toronto music professor, wrote with the highly distinctive character of the accordion in mind.

Not only that, he achieved a remarkable degree of success in matching its colors with those of a string orchestra. His invention involves a good deal of statement and response interplay between accordion and strings and none of it sounded contrived.

As for the *Blues and Chase* sections, they live up to their titles, with Macerollo given an expressively bluesy solo in the one and a merry romp in angular Stravinskian rhythms in the other. Last night's performance of *Invention, Blues and Chase* marked the work's premiere. The many accordionists in the audience understandably gave it their warm applause.

## Tackling Brahms

THE SEVERAL PIANISTS at Marie Elizabeth Morgan's recital seemed to be in an applauding mood as well. After all it's not every day a pianist, especially such a young female pianist, tackles Brahms in F minor.

This statement isn't meant to be sexist. It's a plain recognition that some pieces in the piano literature demand a towering physical presence and the F minor Sonata of Brahms happens to be one of them. Though Miss Morgan was sensitive to the fact that big issues were at stake, she couldn't offer this kind of presence in certain crucial passages of the sonata's outer movements.

Otherwise, she gave an intelligently thought out, admirably well organized (even in the notoriously drawn out *Andante*) and highly sympathetic reading of the music. For a young artist still in her career's springtime, it was quite an accomplishment.