

KOJIN

L'Orchestre d'Auvergne se lève à l'Est

Quelle chance d'être un apprenti mélomane ! On va de découverte en découverte, on se croit explorateur d'œuvres qui ont un parfum de « terra incognita ». Ce qui est inouï, éblouit tout en faisant prendre conscience de son ignorance.

Tenez, jusqu'à hier, Glazounov m'évoquait quelque diminutif de la glasnost, et Neruda fleurait bon les hauteurs de Machu Pichu. Fatale erreur que l'Orchestre d'Auvergne s'est empressé de rectifier mardi soir à la Maison des Congrès, sous la houlette russe de Valentin Kojin.

Un chef aux nombreuses références (Prix Glinka entre autres) et à l'exubérance toute slave ; il dessine la musique autant qu'il la dirige, délaisse la baguette là où il faut du doigté, la reprend quand la précision l'exige, se contente de hochements de tête, ou se donne corps et âme au point de faire bouger l'estrade et chavirer le public dès le premier morceau, « L'élégie en ré mineur », d'Alexandre Glazounov.

Cette marche funèbre a été composée en 1929 à la mémoire de Belaïev, qui fut le mentor de Glazounov. Respiration majestueuse et grave, cette œuvre s'enfle puis s'apaise jusqu'à disparaître en un dernier souffle, où le son se fait silence.

Tout autre est le « Concerto n° 1 pour piano, trompette et orchestre à cordes en ut mineur », de Chostakovitch, dans lequel le trompettiste Guy Touvron, et surtout la pianiste Michal Tal, ont été éblouissants.

Les changements de rythmes, de climats sonores sont incessants. On passe sans transition aucune, de la fulgurance à la douceur, du burlesque au romantisme. Le piano tempête, la trompette parade. La volubilité répond à la jovialité.

Dans cet exercice de haute voltige, Michal Tal a survolé son sujet et survolté les auditeurs qui lui ont fait une ovation. Michal Tal et Guy Touvron se sont offert ensuite un pas de deux, avec la « Valse sentimentale » de Tchaïkowsky.

Après Chostakovitch qui fait voler la musique en éclats, le « Concerto pour trompette » de Jan Krtil Jiri Neruda, compositeur pragoïse contemporain de Haydn, parut presque trop classique, fade, en tous cas dépourvu de surprise, même si Guy Touvron en donna une interprétation fluide et lumineuse.

La « Suite pour quatuor à cordes » de Glazounov, elle, est une suite d'imprévus, de paysages sonores, aux multiples références, savantes, brillantes, exotiques aussi, avec une superbe « Orientale ». La variété de la palette de Glazounov n'empêche pas, hélas ! un certain académisme, une uniformité de l'inspiration qui, en dépit de l'enthousiasme de Valentin Kojin, finit par lasser. Et le public a davantage salué la prestation du chef, que l'œuvre du compositeur dont l'élégie qui fut redonnée en bis, garda néanmoins la même magie qu'à la première écoute.

F. G.

Homenaje de la Filarmónica en el primer centenario de César Franck

Éxito de la pianista Michal Tal en el segundo concierto de la temporada 90-91

Juan Jesús Doreste Agullar

Puede que César Franck no sea uno de los nombres que se nos puedan venir en mente cuando pensamos en mencionar a algunos de los grandes compositores de la historia. Pero lo desapercibido que ha pasado su efemérides mortuoria es cuanto menos injusta, aunque sólo sea por la evolución que marcó en el desarrollo de la música francesa de finales del siglo pasado, y por tener un corpus camerístico que tiene sus únicos parangones en la obra respectiva de Brahms y de Dvorak.

En el terreno orquestal nadie duda de que las obras más populares son justamente las tres seleccionadas por el maestro Borgel para este concierto conmemorativo; todas ellas obras de madurez. *El cazador maldito* es el segundo de sus cuatro poemas sinfónicos — género éste que fue un auténtico 'best seller' en la segunda mitad de ese siglo y principios del nuestro — basado en una balada del siglo XVIII de Bürger, acerca de un malvado noble que decide ir de caza desechando las campanas de

la iglesia que invitan a los feligreses a los santos oficios. Durante la caza realiza destrozos en las cosechas y al final se ve solo y perseguido por los demonios. La obra es brillante y trata de seguir la historia enmarcada en cuatro apartados enlazados entre sí.

La orquesta volvió a sorprendernos por el buen momento que parece atravesar y con prometedores augurios de ir a más. Compacta, tersa, densa y claramente timbrada estuvo la sección de los metales, sin irles muy en zaga las maderas. La inclusión de solistas de primerísima línea en los atriles de las mismas ha ayudado a dar una justeza y sonoridad encomiable. Evidentemente las cuerdas, con una también excelente actuación, tuvo que luchar con el 'handicap' de la inferioridad sonora respecto a las secciones de aire. Hubert Borgel se mostró en todo momento seguro, dirigiendo esta obra, al igual que la Sinfonía, sin partitura.

También tuvo esta última una versión sin fisuras. Puede que sin grandes genialidades, pero sí con una gran corrección y claridad en los conceptos. Si algo hubiese

que lamentar es que en esta obra se hizo más evidente la falta de proporción sonora entre las diversas familias, muy especialmente en momentos como el climax del desarrollo del primer movimiento en donde las propuestas de los metales no podían ser respondidas por las cuerdas a su mismo nivel. Pero ello no fue merma para la estupenda versión escuchada. Sobresalientes las intervenciones del corno inglés, la trompa, clarinete y flauta en el segundo movimiento.

Lo menos brillante de la velada vino en las hermosísimas *Variaciones Sinfónicas* en donde la conjunción con la solista no fue — supongo que por motivo de ensayo — completa, cosa que necesita esta partitura en grado sumo, al no tener un carácter claramente concertista, sino de mutua colaboración.

Y una auténtica lástima, pues, el trabajo de la joven y atractiva Michal Tal fue espléndido. Espléndido en el fraseo, en lo musical, en la técnica, con una gama amplísima de ataques que le permitían toda clase de coloraciones.

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Campaña contra la calvicie

Virginia Symphony is impressive in a near-peak performance

By CHARLES TAYLOR
Special to The Daily Press

THOSE WHO braved Saturday night's cold to attend the Virginia Symphony's concert were rewarded with the orchestra playing near its peak.

Saturday's concert was to have been the second of three led by guest conductor Philippe Bender with pianist Michel Tal, but it became the first, after Friday's performance was canceled because of the winter storm which left some area roads dangerously icy. Bender elicited sensitive playing from the orchestra

rhythmically sure and, most part, technically impressive. The French maestro, a frequent assistant conductor of the Philharmonic under Bernstein and Pierre Boulez, brought out all of the poetic lyricism that are hallmarks of Brahms' "Symphony No. 4." Op. 98. Pianist Tal a passionate temperamental player, technique in his playing's "Piano Concerto No. 1" in B minor, Op. 35. The

Daily Press, Monday, Nov. 11, 1985

Virginia Symphony delivers top performance in a full Chrysler Hall

By DAVID NICHOLSON
Staff Writer

NORFOLK — The Siberian Express handed the Virginia Symphony a full house in Chrysler Hall Saturday, when a canceled Friday concert forced the symphony to double up its audience the following night.

Those who braved the icy streets were treated to a special evening — a well-balanced program highlighted by excellent guest soloists.

The players were energized by the leadership of guest conductor Philippe Bender, a Frenchman who studied at Juilliard and trained under greats like Leonard Bernstein and Pierre Boulez.

Bender was a colorful maestro, whose large, sweeping arm motions pushed and pulled his body on the podium. His movements reminded one of Bernstein, though not that excessive or superfluous. He is a wonderfully attentive conductor — constantly cueing players, providing them with an exacting beat and stirring them up. Good music-making resulted.

The players also could take pride with one of their own in the spotlight. Principal trumpeter Stephen Carlson joined guest pianist Michel Tal for a major role in Shostakovich's unusual First Piano Concerto. Written in 1933 when the composer was 27 years old, the work is scored for piano, trumpet and string orchestra.

The combination works because the warm strings play against the percussive piano and bright trumpet sounds. A light and flighty opening movement led into the work's most beautiful section, a lyrical second movement marked by rapturous melodies by the piano and later the trumpet.

The work allows some showmanship by the pianist, and Tal provided it. She used a sharp,

Music review

The Virginia Symphony in performance Saturday in Norfolk's Chrysler Hall. Works performed: Gioacchino Rossini, Overture to "Il Turco in Italia" ("The Turk in Italy"); Dmitri Shostakovich, Piano Concerto No. 1 in C Minor, Opus 35; Johannes Brahms, Symphony No. 4 in E Minor, Opus 98.

aggressive technique for the rapid passages, and showed a strong melodic sense for the smooth, flowing portions.

A young Israeli also trained in this country, Tal displayed the kind of versatility this piece required. She established good rapport with Bender, and with the orchestra in most instances.

The orchestra got its chance to shine in Brahms' Fourth Symphony, which took up the program's second half. The work is large and broad, full of lush melodies and powerful climaxes. Each of the four movements seems like a symphony in itself.

Bender, conducting without a score, showed firm command of the work as a whole, building each movement with careful attention to dynamics and balance. The orchestra responded to this meaty piece with solid playing, with only a few troublesome spots. The string section, though lacking a warm sound in some sections, played admirably, and the wind players providing patches of color throughout.

Rossini's lively overture to "The Turk in Italy" opened the evening on a less than stellar note. Some sloppy string playing marred its beginning, but the work improved greatly as Bender quickened the pace and drove it to a sparkling conclusion.

MUSIC REVIEW

The Virginia Symphony
Philippe Bender, guest conductor, with Michel Tal, pianist. Saturday night at Chrysler Hall, Norfolk.

opened with the overture to Rossini's "Il Turco in Italia" and closed with Bender's expansive Brahms. Completed during the summer of 1885, Brahms' E minor symphony has a reflective quality, mirrored

If the Brahms was the evening's crowning achievement, the Shostakovich was a close second. It is a short work, lasting about a half-hour, full of dry humor and musical sarcasm. Principal trumpeter Stephen Carlson was Tal's

able accomplice, adding the piercing splash of tonal color that distinguishes the concerto, with its unusual scoring — for piano, trumpet and strings. The concerto is one of Shostakovich's earlier works, written in 1933, when his popularity in the Soviet Union was still on the rise (just a few years later one of his operas would be denounced by his government as "crude, primitive, vulgar," beginning his first period of official disfavor).

After an opening trumpet call, Tal introduced the main theme of the first movement, a firm theme which skips downward, then runs a few steps before tending upwards in its first few bars. Tal's tone was full, never harsh; her touch delicate but purposeful in the lighter passages. However, in climaxes such as the ends of the second and fourth movements, her playing ignited. The strings were a nearly equal

cleanly articulated kettle drum rolls of timpanist John Lindberg, to the vibrant solo work of flutist Debra Cross in the finale. Bender brought a sense of occasion to the work. He maintained good balances. Even the weightiest and loudest passages retained a transparency and did not distort.

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A triumphant 'Le sacre du printemps'



Associated Press file photo

Guest artist Michal Tal performs the Beethoven Second Piano Concerto with the Dallas Symphony this week.

that came as a blow to the gut and left you exhausted and strung out at its end. Intellectual concerns dominated physical ones, although surprisingly enough, the greater impact of his performance came in the more violent part of the score, "The Adoration of the Earth." But Mata is in good company in taking a predominantly cerebral tack, for it produced exactly the sort of effect made by the composer's conducting of the score.

From the plangent opening solo, masterfully turned out by bassoonist Will Roberts, through the final, brutal chord, the DSO performed with awesome commitment, virtuosity and finish, and with the same sort of focused concentration that had so illuminated the previous week's performance of Mahler's Sixth Symphony. These are indeed halcyon days for the DSO.

Earlier in the evening Mata had offered the Dallas premiere of a sticky, recent work by Hans Werner Henze, the *Fandango de Soler*. What Henze did was take the bass line of Padre Soler's brilliant Fandango for harpsichord and over it erect an edifice of his own.

But rather than provide some sort of fascinating comment that made one return to the original with new insights, Henze simply spun notes in an effort to protract a very slim idea. The result was a neurotic, bargain-basement *Bolero*, but minus any of the lure, color and hypnotism of Ravel's famous piece. I suppose it was well enough played, but I had the feeling that the DSO's heart was not in what it was doing.

I know, without doubt, that the Beethoven Second Piano Concerto

DSO takes a cerebral tack with Stravinsky masterpiece

By John Ardoin

Music Critic

It was good to see Eduardo Mata back on the podium of the Dallas Symphony for this week's concert. Because of illness, the orchestra's music director was forced to cancel several scheduled ap-

CLASSICAL MUSIC REVIEW

pearances earlier in the year. But judging by the energy and excitement he unleashed in a performance of Stravinsky's *Le sacre du printemps*, he is OK and back in full stride.

It has been awhile since we heard *Sacre*, and I am of the opinion that a great deal of time should

that followed was well-played. The soloist was the most recent G.B. Dealey prize winner, pianist Michal Tal from Israel. Hers was very much a young person's way with the piece — zestful, exuberant and fleet.

For me it was really too fleet, especially the last movement. But heaven knows, Tal has the fingers and a well-formed sense of articulation that allow her to do anything she chooses to do with aplomb, and the freshness and vigor to convince you that what she is doing is entirely valid.

Mata and the orchestra were one with her in spirit and exactness.

The program will be repeated at 8:15 p.m. Saturday in the Music Hall.

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while pleasing, her performance was not quite as convincing and overwhelming as everything else she'd played. Mr. Ardoin and Mr. Chasins were absolutely certain of that. Mr. Mata and Miss Hinderas, I think, felt a bit more the way I did. However, we all agreed it

was first-rate playing that revealed a real understanding of the work. Miss Hinderas and I commented that the Beethoven Fourth is a very problematic choice for a competition because it's such an intensely personal work. Anybody who has played it or has experience with it has very strong opinions about it. The Emperor, by contrast, is more outgoing and more dependent on keyboard-brilliance. I felt that Miss Tal's performance was first-class and I could proudly recommend her playing this piece, or any other, with any major orchestra in the world.

Mr. Halim played the Tchaikovsky in some sort of record time. He came across as a pianist of enormous personality and pizzazz with compelling personal qualities. The opening was just a wee bit too slow but when the piano enunciated the theme, he succeeded in taking over. I thought, "Well, he's really going to grab this!" I'm afraid the opening cadenza was a bit of a hash.

Halim is a bit of a wild man. He takes tremendous chances. In the Tchaikovsky some of them didn't quite work, and here and there a problem would crop up. But on the whole, the performance was beautiful, exciting and imaginative.

Mr. Halim seemed to be at his most magical in the *pianissimo* sections. The slow movement started off beautifully, but the middle of that movement was taken so fast that one could almost not bear to hear it played that way. I know it sounds like a conservative old person talking, but I admit I was having my doubts. It seems that sometimes Halim gets going and then he just can't hold the horse on the track.

Later, Mr. Chasins expressed his displeasure with the performance. I must say I had to agree with him about Halim's performance of the finale. It was absolutely wild and chaotic. From my perspective, Halim needs some further maturing, but not calming down. I wouldn't like to calm down the demons inside this extraordinary young man. He should be encouraged to channel them in a more constructively exciting way.

Afterwards, the jury's discussion centered on how we were going to distribute the prizes. The talks were heated. At the beginning of the discussion we agreed that Miss Tal had done extremely well and were unanimous in deciding that she should be awarded first prize. I expressed my excitement about Mr. Halim but also my strong reservations. There is no question that he is a first-rate talent. It was just that I had doubts that he was ready to play at the highest levels in major situations. To me, a bit more study and a certain kind of inner searching is indicated.

Mr. Ardoin said that he enjoyed the performance very much but understood my objections. Mata agreed

too. Being a conductor, I think he was more apprehensive than I, considering the practicality of having a soloist of such wild, albeit very exciting, temperament. I believe Miss Hinderas also felt somewhat as I did.

Mr. Chasins violently objected to Halim's performance and thought it was a real loss of standard and quality. He even called into question the young man's solid grounding because of the mishaps that occurred. The particular poetry Mr. Halim had for some of us, seemed not to be to his taste. They say you can't discuss taste, but taste is, at the highest level, really the only thing that matters.

Mr. Ardoin pointed out that Halim had done the most beautiful playing of the competition in the Davidsbündlertänze. Mr. Chasins very much disagreed. Though Mr. Chasins and I often disagreed, I found his integrity and insight to be extraordinary. Also, his experience is matchless. I was very proud to serve with him as a juror, even if we came to a genuine "gentleman's disagreement" about this particular young man.

After twenty to thirty minutes, the voice of reason said we had to make a decision. Since I was sitting next to him, Mata, as chairman of the jury said to me, "Well, Garrick, you start. What do you propose?"

"It gives me no special pleasure to have to say this," I said. "I'm clear there is a first prize here—Miss Tal. I think Mr. Halim is a brilliant pianist, but to give him second prize would say that we feel he's just behind Miss Tal. I think there has to be some sort of separation."

We discussed every possible combination of awards. Finally, I proposed that we give a first and third prize, although this might seem unnecessarily negative and a public rebuke to a very talented young man.

Each juror spoke on the suggestion. I won't try to repeat their words. Finally, we agreed to a majority vote. We wondered if we should check with the *Morning News* to see if awarding only a first and third prize was all right. Mr. Ardoin, who has been a Dealey juror for more than twenty years, assured us we were allowed to do as we wanted. We were never under any pressure from the *Morning News* either to award all prizes or no prizes.

Eventually, after keeping the audience waiting and making everybody nervous, it was agreed that we could all live with a first and third prize. It was a terribly difficult decision and I don't think any one of us was completely satisfied. We were, however, all elated to give a first prize to Michal Tal.

There is true heartbreak in all competitions. Here, all twelve pianists were perhaps deserving of some special recognition, and most certainly the semi-finalists. But a jury can't spread that recognition to the point where it loses meaning. When people come along who are really exciting, a jury must be able to say. "This playing is outstanding."

GARRICK
OHISSON

toire chosen by the jury. We made up programs of approximately forty-five minutes to give each pianist a real chance to be heard. Each juror has his or her own reactions of course, but I will only report on mine.

I felt the two most interesting candidates were Eduardus Halim and Michal Tal. There was a clear level separating these two from the other three. I had suspected this on the first day, but one is never quite sure. However, it became crystal clear to me after listening to all five. The other three played quite well, extremely well in some cases. They're first-class pianists, musicians of consequence and interest. But it seemed Mr. Halim and Miss Tal were on a much higher level and were really competing with each other rather than within the group of five.

In the semi-final round Miss Tal played Moshe Zorman's Arioso and Toccata from *Contradictions* (1982); Prokofiev's Sonata No. 4, Op. 29; the Scherzo, Op. 39 and Nocturne, Op. 15, No. 2 by Chopin; and Liszt's Tarantella. She was strong, steady and obviously a musician of major stature. She offered few surprises, but showed consistency all the way through. She demonstrated a real stylistic differentiation and understanding of all the music she played. Miss Tal had a truly creative and vibrant approach both to the piano and to the music.

To Miss Tal's further credit was the need to include a Chopin scherzo and nocturne in the semi-finals, which the day before she had not even known she would have to play. Of all the performances of the C-sharp Minor Scherzo—there were quite a few—she was the only one who understood how the piece was put together. In addition, she played it brilliantly. Her general level was so extremely high and pleasing in every respect, to all the members of the jury, that she had us rooting for her from the very beginning. She never disappointed us.

Her performance of the Tarantella was quite brilliant and very, very stylistic. Her playing caught attention from the beginning and commanded my respect all the way through. Miss Tal is an artist one does not get tired of hearing when she is on the stage. Some people start off by making a very good impression but by the time you've heard them play for forty-five minutes you're not so sure you'd like to hear them play a whole recital. Miss Tal's performance came off with flying colors and I have the highest expectations for her in the future.

Eduardus Halim's playing proved to be most controversial, especially, it seemed, in the mind of Mr. Chasins. Mr. Chasins had some real difficulties with Halim's style and the content of his playing. Mr. Halim's semi-finals program consisted of Schumann's Davidsbündlertänze, Rustica by Juan Orrego-Salas and the Scherzo No. 1 in B Minor by Chopin.

Thinking back, I feel that the performance of the Davidsbündlertänze was the finest, most interesting and moving playing of all the individual performances

at the competition. I had felt from the beginning that Mr. Halim was an extraordinarily interesting pianist, of remarkable sensitivity, with total control, range, imagination and absolute wildness. It's a kind of wildness that may be judged slightly socially unacceptable in certain contexts. Perhaps that was what Mr. Chasins objected to. I can certainly see that if Halim's playing is not to your taste, he will be *absolutely* not to your taste. He has a strong affinity to Horowitz in the sense that he has a demonic drive and a wide coloristic spectrum. Usually when people say, "He plays like Horowitz," they mean the performer plays loud and fast. Halim doesn't. He suspends tones in the air and makes time stop.

Right from the beginning of the competition it was clear to me that there would be a dispute among the jury because of the manner in which Halim played the Bach French Suite in B Minor. Although it was beautifully played, shaped and articulated, some members of the jury, including Mr. Chasins and Mr. Mata, felt it didn't wash stylistically, although they agreed Halim was obviously a good pianist. Mr. Halim's playing sounded gorgeous to me. Then again, I do not consider myself a Bach stylist or expert.

Mr. Halim's playing of the Orrego-Salas was charming and he gave a brilliant, cliff-hanging reading of the B Minor Scherzo.

The jury agreed unanimously that Mr. Halim and Miss Tal should be two of the three potential finalists. Reviewing the playing in the first round, we could not come to a consensus as to who the third finalist should be. There were strong feelings among the jurors. Some felt there was a tie between Miss Leiser and Miss Papili. But there was no unanimity, and that was the complication.

We discussed the possibility of dividing third place as a sign of encouragement to those really fine pianists. Then we were not sure we had the authority to do that. I believe, in retrospect, we might have. In any event, after much soul-searching, we knew none of us could live with a non-consensus choice for the third position. We decided to go with the two who exhibited the highest level of playing.

The finals took place on Sunday afternoon before a large audience in the Music Hall at Fair Park. Miss Tal and Mr. Halim played a concerto of their choice with the Dallas Symphony Orchestra conducted by the orchestra's associate conductor, James Rives-Jones. Miss Tal played the Beethoven Concerto No. 4. She was followed by Mr. Halim's performance of the Tchaikovsky First. The jury chose that order because of programming considerations. We felt that the orchestration of the Tchaikovsky, because of its sheer brilliance, would spoil the effect of the more subtle Beethoven Concerto if it were programmed first.

Miss Tal played the Beethoven beautifully. Afterwards there was a feeling among some of the jury that

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EXTRAIT DE PRESSE

JOURNAL : **ONA**
DATE : **31.1.91**

Concert

Avec l'OPS

Les facettes de Luciano Berio

Invité par l'Orchestre philharmonique de Strasbourg, Luciano Berio a pris la baguette pour diriger un programme associant une œuvre de sa composition, une page hybride ainsi qu'une symphonie du répertoire classique. Un concert passionnant qui a permis aux mélomanes d'apprécier l'art de l'un des créateurs majeurs du siècle.

Le déroulement du programme s'est quelque peu modifié et a respecté la chronologie des périodes de composition: Haydn, Mahler, puis Berio. Les spectateurs avides de direction spectaculaire, de relecture révolutionnaire ont dû se sentir frustrés. Berio ne s'est nullement embarqué dans une hasardeuse reconstruction de la symphonie n° 90 de Joseph

Haydn. Non, il a choisi cette œuvre parce qu'il l'aime et c'est une raison suffisante. Sa mise en place orchestrale a habilement respecté les équilibres des pupitres incluant les belles interventions offertes à la petite harmonie. Berio — le chef — s'est montré sous un jour très classique, respectueux de la fluidité du discours, de la souplesse des enchaînements sans entrer dans une discrétion instrumentale trop analytique.

L'œuvre de Mahler était déjà présente dans la création de Berio, dans Sinfonia. Ici le compositeur a effectué un travail d'orchestration de Lieder. Parmi les quatorze «Lieder und Gesänge aus der Jugendzeit» — dont certains issus du cycle des Knaben Wunderhorn furent orchestrés par

Mahler — Luciano Berio en a retenu dix. Son travail s'est apparenté à de multiples allusions intégrées dans un projet personnel, sa démarche se limite à l'instrumentation dont le souci premier est de révéler certains traits contenus dans la partie piano de l'œuvre.

Son écriture a apporté des réponses d'un remarquable esprit et a respecté avec talent et goût l'atmosphère des luxuriantes instrumentations mahleriennes. Berio a souligné les influences du jeune Mahler (Wagner et Brahms), tout en utilisant un orchestre au timbre raffiné, faussement rustique avec des tendances folkloristes ou militaires. Voix chaleureuse et volontaire, le baryton Andreas Scheibner a fourni une prestation

de qualité qui s'est quelquefois noyée dans le tissu orchestral.

Dans son concerto pour piano n° 2, Luciano Berio a repris l'orchestre symphonique traditionnel, complété par quelques rares éléments. Autour de l'instrument soliste se sont placés deux groupes de pupitres reléguant la majorité des cordes au fond du dispositif. Au piano, Mikael Tal a déployé un jeu d'une saine vitalité donnant beaucoup de dynamisme et de couleur au concerto. J.W.

Les spectateurs avaient été préparés au concert par la rencontre avec Luciano Berio organisée au conservatoire par l'OPS et Radio Campus. Un débat animé par Bob Mikael devant un nombreux public. Le concert sera diffusé sur France-Musique à 20 h 30, le 2 février dans le cadre d'une journée spéciale consacrée au maître italien.

KOJIN

L'Orchestre d'Auvergne se lève à l'Est

Quelle chance d'être un apprenti mélomane ! On va de découverte en découverte, on se croit explorateur d'œuvres qui ont un parfum de « terra incognita ». Ce qui est inouï, éblouit tout en faisant prendre conscience de son ignorance.

Tenez, jusqu'à hier, Glazounov m'évoquait quelque diminutif de la glasnost, et Neruda fleurait bon les hauteurs de Machu Pichu. Fatale erreur que l'Orchestre d'Auvergne s'est empressé de rectifier mardi soir à la Maison des Congrès, sous la houlette russe de Valentin Kojin.

Un chef aux nombreuses références (Prix Glinka entre autres) et à l'exubérance toute slave ; il dessine la musique autant qu'il la dirige, délaisse la baguette là où il faut du doigté, la reprend quand la précision l'exige, se contente de hochements de tête, ou se donne corps et âme au point de faire bouger l'estrade et chavirer le public dès le premier morceau, « L'élégie en ré mineur », d'Alexandre Glazounov.

Cette marche funèbre a été composée en 1929 à la mémoire de Belaïev, qui fut le mentor de Glazounov. Respiration majestueuse et grave, cette œuvre s'enfle puis s'apaise jusqu'à disparaître en un dernier souffle, où le son se fait silence.

Tout autre est le « Concerto n° 1 pour piano, trompette et orchestre à cordes en ut mineur », de Chostakovitch, dans lequel le trompettiste Guy Touvron, et surtout la pianiste Michal Tal, ont été éblouissants.

Les changements de rythmes, de climats sonores sont incessants. On passe sans transition aucune, de la fulgurance à la douceur, du burlesque au romantisme. Le piano tempête, la trompette parade. La volubilité répond à la jovialité.

Dans cet exercice de haute voltige, Michal Tal a survolé son sujet et survolté les auditeurs qui lui ont fait une ovation. Michal Tal et Guy Touvron se sont offert ensuite un pas de deux, avec la « Valse sentimentale » de Tchaïkovski.

Après Chostakovitch qui fait voler la musique en éclats, le « Concerto pour trompette » de Jan Krtil Jiri Neruda, compositeur pragoïse contemporain de Haydn, parut presque trop classique, fade, en tous cas dépourvu de surprise, même si Guy Touvron en donna une interprétation fluide et lumineuse.

La « Suite pour quatuor à cordes » de Glazounov, elle, est une suite d'imprévus, de paysages sonores, aux multiples références, savantes, brillantes, exotiques aussi, avec une superbe « Orientale ». La variété de la palette de Glazounov n'empêche pas, hélas ! un certain académisme, une uniformité de l'inspiration qui, en dépit de l'enthousiasme de Valentin Kojin, finit par lasser. Et le public a davantage salué la prestation du chef, que l'œuvre du compositeur dont l'élégie fut redonnée en bis, garda néanmoins la même magie qu'à la première écoute.

F. G.

MICHAL TAL - PIANIST

" La joven pianista israeli, Michal Tal, que desgrano la pagina con imaginacion, desenfado y enorme variedad en sus ataques y recursos mecanicos.

Sencillamente magnifica!..."

La Canaria, Las Palmas 5.5.91

"Áu piano, Michal Tal a déployé un jeu d'un saine vitalité donnant beaucoup de dynamisme et de couleur au **Berio concerto n° 2...**"

Strasbourg, 31.1.91

"Michal Tal avec Guy Touvron...**ont été éblouissants**. Les changements de rythmes, de climats sonores sont incessants... du burlesque au romantisme de Shostakovitch concerto pour piano, trompette et cordes.... Dans cet exercice de haute voltige, Michal Tal a survolé son sujet et survolté les auditeurs qui lui ont fait une ovation..."

La Montagne Centre-France 18.4.91

" Y una auténtica lástima, pues, el trabajo de la joven y atractiva Michal Tal fue **espléndido**. Espléndido en el fraseo, en lo musical, en la técnica, con una gama amplísima de ataques que le permitian toda clase de coloraciones..."

Las Palmas 21.10.90

MICHAL TAL - PIANIST

"One good reason to run and hear this concert, is Michal Tal's **brilliant playing of The Four Temperaments by Hindemith...** She overcame easily the difficult part, and coloured each movement with a special atmosphere..."

Davar, 2.10.95

"Ligeti's piano concerto, a local premiere, was undisputably the **climax of the evening...** the enormously intricate and demanding piano solo was performed **superbly** by Michal Tal..."

Jerusalem post , 4.5.94

Pianist Michal Tal presented **excitement**, exuberance and a **wonderful sound** in Ligeti's piano concerto.....

Hayir, 25.3.94

"**Fluent technique** and pleasant well-schooled musicality in Mendelssohn's piano concerto no.1..."

The Jerusalem Post 15.3.94

"**Wonderful control** of the score in Beethoven's concerto no.2..."

Haaretz 3.2.94

"Not a moment of boredom... **wonderful performance** of Andre Haydu's piano concerto..."

Al Hamishmar, 30.9.92

" Michal Tal is **the ultimate pianist for Schubert...** sensitive, clear and concentrated performance..."

Festival Kefar Blum , Haaretz 1.8.92