

Musica Antiqua a giant success

By MARIA TOPALOVICH

Witnessing a world premiere is an experience audiences all too seldom partake in. Yet last night's Massey Hall audience will long remember the premiere of Musica Antiqua by Canadian composer Lothar Klein.

Titled an Allegory for Consort and Orchestra, the brilliantly composed and performed work, dedicated to performers, the Toronto Consort and the Toronto Symphony, deserved every one of the four curtain calls it received. While Klein's copious notes carefully ex-

plained the philosophy, content and musical construction of the work, the listener was treated to his musical manifestation of the dualism of thought that existed during the Middle Ages; the dualism of worldly pessimism versus the

promise of eternal salvation.

This simplified explanation touches only the kernel of this complex work, yet musically, all that Klein described in his notes was aurally comprehensible to the listener. This is the ultimate success, and both the Consort and the orchestra successfully portrayed the intent.

BREATH-taking BRAHMS

Added to this was a breathtaking performance of Brahms' 2nd Piano Concerto, Op. 83 with guest pianist Gina Bachauer.

Indeed, the inherent power and emotional depth of the music and the soloist clutched the listener from the opening measures. Musically, the forceful opening piano solo firmly established the piano as equal partner to the orchestra. Interpretively, Miss Bachauer established her awesome grip on one of the longest and technically demanding concertos in the repertoire.

TECHNICAL CONVICTION

Her mesmerizing technical and emotional conviction seemed to inspire the orchestra into near-perfect musical partnership. But it was hard to keep up with her. Few pianists possess the refined emotional maturity and technical agility and strength this work requires. Miss Bachauer has few equals.

A fine performance of Haydn's popular Symphony No. 88 opened the evening.