

Etsuko Tazaki Plays With Symphony

By FRANK PETERS
Post-Dispatch Music Critic

Etsuko Tazaki's program for her debut with the St. Louis Symphony yesterday was scaled to the big expectations she has raised this season in solo and chamber music. She played Liszt's "Todtentanz" and his A major Concerto for piano and orchestra. Leonard Slatkin conducted.

Miss Tazaki played brilliantly. She went for all the notes in the chords of octaves

and chords, taking them at audacious speed. She did not entirely overcome the difficulty, so pronounced in Powell Hall, of articulating such passages sharply enough to sound clean through the acoustical reverberations of the place.

More important was the intelligence with which she found the musical sense of Liszt's works — two of his finest. The Death Dance is an ingenious set of variations on an old Dies Irae tune, menacing, frenetic and lyrical by

turns; Miss Tazaki caught the moods accurately.

The major Concerto, a rambling work compared with the more popular E flat Concerto, came together fluently and beautifully at the matinee performance. Rhythmic troubles in the orchestra (and the Liszt scores have some rhythmic complexity) were trivial, especially in view of the single rehearsal allowed for the Sunday concerts.

Yuan Tung played superbly in the cello solo of the Concerto, and Miss Tazaki acknowledged it by turning to shake

his hand before the first round of applause had ended. Most of the audience rose in ovation after the Concerto.

The concert also offered very good performances of the Chavez Toccata for percussion and of a pleasant rather bland Concerto for 2 Winds by Walter Hartley. There was a string-orchestra arrangement of Paganini's "Perpetual Motion," in which the first violins take the famous sixteenth-note melody for solo violin. The tune has fuzz on it but was recognizable.