

Piano solo leaves strings trailing

THE BOURNEMOUTH Symphony Orchestra's concert under Uriel Segal at St David's Hall included a genially-paced performance of Mozart's *Piano Concerto No 22*, writes IFAN PAYNE.

Piano soloist Alicia de Larrocha deserved the prolonged ovation for her sympathetic performance.

Schoenberg's romantic masterpiece *Verklaerte Nacht* was performed in the version for string orchestra.

The quiet, reposeful opening suggested a night-time calmness with ample opportunity for transfiguration.

In the event as passions rose these strings simply lacked the necessary glowing fullness of tone and this, coupled with an imprecision of execution meant that the woodland lacked perfume, magic and the compelling lovers' passion.

The recent English language ENO production of *Der Rosenkavalier* provided an all too rare opportunity to appreciate the subtleties of Hoffmannsthal's libretto.

In performing the suite derived from the opera, Segal and the orchestra let us bask again in the glories of Strauss' music, albeit unevenly performed.

But there were moments in the second act duet, and during the intensity of the last act trio, when Segal hinted at the heart-rending beauty of the music and the silver magic of the rose flickered briefly.

But, oh, how the suite's inappropriately boisterous ending so utterly goes against the profound effect of the opera itself!