

# Marek Jablonski returns a virtuoso

## Brahms almost destroyed by ill-timed audience reaction

Marek Jablonski was well received Friday at the Jubilee Auditorium. After his stun-

ning performance, the audience rose for two standing ovations.

Jablonski come to Edmonton following a world tour which took him to Yugoslavia,

Italy, England, and the Soviet Union. Under the auspices of the Women's Musical Club of Edmonton, he returned to play before the audiences which gave him his start in 1949. His concert was a tribute to the great moral and financial support given him by the Club in his early years as a pianist

The program was dominated by Liszt and Chopin, although Schubert, Brahms and Ravel were represented.

The evening began with Liszt's Funerailles which in the character of Liszt was extremely fierce in parts. Perhaps a prejudice against Liszt's string-breakingly violent compositions has something to do with my lack of enjoyment at the violence with which Jablonski attacked the keyboard.

Schubert's Impromptu op. 90 number 3 was played with sincerity and beauty. I felt Jablonski communicated with the audience—at least with me—during the haunting melody that floated from his well-disciplined fingers.

It seems Edmonton audiences are as ignorant as ever. Jablonski's interpretation of Brahms Sonata op. 5 in F minor was hindered by an audience interruption between the first and second movements.

When will Edmonton audiences learn that one does not applaud between the movements of a sonata or any other piece for that matter?

This interruption ruined the effect of the transition between the Allegro Maestoso and the Andante. Jablonski was annoyed although he graciously acknowledged the uncalled-for applause.

It took me some time to recover from my annoyance and begin to appreciate the sensitive and gentle Andante. The Scherzo that followed was alive and bounced with good humor. Jablonski's technique helped make the Finale the brilliant success it was.

The Chopin Etudes op. 25 nos. 1 and 5, especially no. 5 with its brilliant arpeggios, displayed his technique to advantage. His interpretation of Chopin's Valse in C sharp minor is one which suits my taste very well.

To complete the program Mr. Jablonski played Liszt's Rhapsodie no. 12 in D flat. Again the technical fireworks came into play to create a spectacular finale which brought the audience immediately to its feet with cries of "bravo".

The audience would not allow Mr. Jablonski to leave until he had played two encores which sounded "tossed off" but competent.

The audience enthusiastically rose again after the Chopin Polonaise and probably would gladly have heard another encore had the house lights not come up.

Catherine Morris



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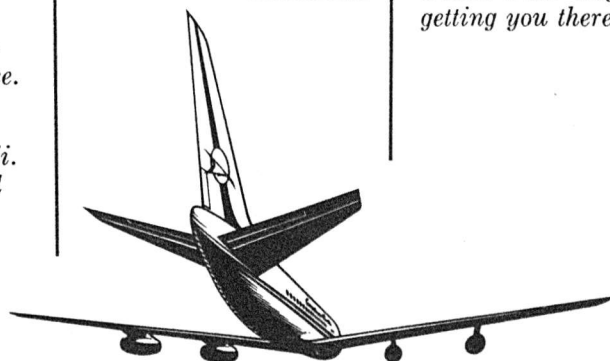
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