

Ahronovitch Confirms Reputation

The Daily Telegraph, London

R. L. H.

19-09-1975

The very individual performance of Bruckner's seventh symphony that the Russian conductor Yuri Ahronovitch elicited from the Royal Philharmonic Orchestra at the Festival Hall last night, amply confirmed his growing reputation here as a musician of an extremely arresting character.

His eloquent shaping of the first movement's huge opening paragraph, its spacious tempo and wide, yet carefully disciplined dynamic range, was full of a latent potential.

Neither here, as the movement slowly unfolded, nor later in the gravely articulated adagio and finely paced scherzo, was there any doubt that he had the basic essentials of the music surely within his grasp.

Frequently allowing himself the freedom of quite extensive rubati, he was clearly determined to imprint on the music a very personal stamp on his own. Striking as it was, however, it was sometimes questionable whether his idiosyncratic approach was invariably in Bruckner's best interests.

With the orchestra sounding at times a little uncertain as to exactly where it was going, one gradually became more than usually aware not only of the music's repetitive nature, but also of a suspicion of clumsiness in the transitional passages that is hardly noticeable in the hands of the finest and most instinctive of Bruckner conductors.

The accompaniment that he provided for Rachmaninov's second piano concerto was in itself convincingly idiomatic and richly expressive. But it was not always in complete agreement with the playing of the soloist, Tamas Vasary, which, though thoroughly in command of the outer movements, made the deepest impression of all in the beautifully poised adagio.