

PROGRAM

Shchedrin: Prelude and Fugue in C major • Prelude and Fugue in A minor
Prokofiev: Sonata No. 6, Op. 82
Charpentier: Three Etudes Karpatiques
Yamaji: Children's World
Takemitsu: Uninterrupted Rests • Piano Distance
Stockhausen: Klavierstück IX
Liszt: Loreley (2nd version) • Valse Op. 10, No. 2 • Hungarian Rhapsody No. 6

Recital: Aleksei Takenouchi, Pianist

THE pianist Aleksei Takenouchi presented a brave program of mostly unfamiliar music at Merkin Concert Hall on Monday night.

The first half of the program was devoted entirely to works by two Soviet composers. Two miniature Preludes by Rodion Shchedrin were followed by lengthier, discursive fugues in the manner of Shostakovich. Prokofiev's Sonata No. 6 is a lengthy, challenging work. Here Mr. Takenouchi impressed with his near-architectural sense of form; he built the work in one long trajectory. Mr. Takenouchi's strong manner emphasized the work's brutalism and, occasionally, one would have preferred a more lyrical touch. But, for the most part, this was a fine performance.

The second half of the program was fascinating. Mr. Takenouchi played a variety of works by composers little known in the United States. Jacques Charpentier's "Three Etudes Karpatiques" called to mind the mystical,

meandering studies of Olivier Messiaen, while Shigetami Yamaji's "Children's World" proved a suite of bright, glittering, atonal pieces that remained engaging on a first hearing. Four works by Toru Takemitsu were played: the first three couched in an unusual, distinctively Eastern impressionism, the last in the disjoint, internationalist avant-garde style of the 1960's.

Stockhausen's "Klavierstück IX," with its opening chord hit almost 250 times, fading out and returning with renewed force, has long been the most popular of the composer's early keyboard pieces. Mr. Takenouchi delivered a masterly performance, capturing the music's stark, icy grandeur with rare understanding. The program closed with three works by Liszt.

Tim Page

