

Music: Polish Pianist

Andre Tchaikowsky Heard in First of 2 Concerts With the Philharmonic

THE NEW YORK PHILHARMONIC,
Andre Tchaikowsky, pianist, Andre
Cluytens conducting. At Carnegie Hall.
Symphony Dutilleux
Andante and Scherzo, Op 8 (first New
York performance)..... Durufle
Piano Concerto No. 2..... Chopin
Don Juan Strauss

By HOWARD TAUBMAN

ANDRE TCHAIKOWSKY has found a pair of lost dates. Engaged to be the soloist at the New York Philharmonic's opening pair of concerts, the 22-year-old Polish-born pianist was the victim of the management-union dispute that caused a delay in the season's start. But last night at Carnegie Hall the Philharmonic redeemed its commitment, and this afternoon Mr. Tchaikowsky will play again.

His vehicle was Chopin's F minor Concerto, which should have been as meat and drink to him. After all, he was trained in Poland, where the Chopin spirit should be in the very air. But it is probably gone out of Poland now, as it has disappeared in other places where the tradition was once green.

Mr. Tchaikowsky has substantial technical equipment, as his performance in a Prokofieff concerto indicated earlier this season. The reports preceding him from Europe had indicated that this was a young man of such fire that his great need was discipline and restraint. But what his Chopin lacked was the ardor and excitement of youth. It was not surprising that Mr. Tchaikowsky did not reach deeply into the heart of the slow movement, for that

requires a poet's gifts. But the rest of the concerto, though pleasant enough, was tame.

It should be reported in all fairness that many in the audience liked what they heard. They gave the young visitor a generous round of applause, and there were even some bravos.

André Cluytens, serving his third week as guest conductor, directed the Philharmonic in a cleanly articulated performance in support of the soloist. His conducting throughout was clean-cut, resourceful and impressively authoritative.

But his choice of contemporary music from France was hardly inspired. He offered Henri Dutilleux' Symphony and Maurice Durufle's Andante and Scherzo, the latter in its first New York performance.

M. Durufle, the older of the two, writes as if he frankly acknowledged his sympathy with an older and more lyrical time. He sings gravely and without apology. There is a touch of elegance in his music, even if it is old-fashioned.

M. Dutilleux' idiom is more modern. But there is not much individuality in his music. Promising ideas are introduced and then trail off indifferently.

The slow movement is an example of the composer's failure to build good material into a sustained and cogent form. But M. Dutilleux has a facility for brightness of rhythm and orchestral contrasts. His music needs the spark of life.