

## **Iveta Apkalna, organ**

**LISZT:** *Prelude & Fugue on BACH*; **VASKS:** *Viatore*;

**BACH:** *Fantasy & Fugue in G minor*; **HAKIM:**

*Stravinsky Homage*; **GLASS:** *Satyagraha*

Hera 2114—64 minutes

Ms Apkalna is a 30-year-old Latvian, the winner of numerous competitions and awards. She is a concert artist now, giving recitals across Europe. Her picture is deceptive, for she struck me as a sweet, blond-haired Catholic schoolgirl. Boy, she doesn't play like one.

The organ heard here is the 3-85 Friedrich Weigle (1948) in the Johanneskirche am Feuersee, Stuttgart. It's bright, with an abundance of mixtures and mutation stops. The program was performed before an audience, and there is applause.

The mainstays—Liszt and Bach—get solid if textbook interpretations. Her technique is fine, but I miss style and individuality here. Peteris Vasks (b 1946) is another Latvian and has won many awards for his compositions. The *Viatore* is a story set to music, a story of a traveler who lives, develops, and then moves on while the starry universe remains the same. Not much of a plot. Music for the traveler changes as it goes along, but the "universe theme" stays the same. At 17 minutes it's the longest piece in the program. It is pleasant enough to hear, but it has only two qualities: a slow-moving, monolithic pattern and a quiet, atmospheric component that reminds me of *The Moldau* opening.

Hakim is organist at La Trinite, Paris. His Hommage is a non-stop, difficult romp that bears little resemblance to anything Stravinskian. It has the predictable wild manual cascades and dissonance, but resolves finally to a major chord, which always seems to bring a smile, perhaps of relief. Philip Glass is well known, and his minimalist proclivities are clearly in evidence with almost eight minutes of a rising melodic pattern of the three notes in a major third. The accompaniment above the Pedal ostinato undulates over and over, and the registration changes occasionally. Except for its loud volume at the conclusion it is positively soporific. Well, the crowd loved it.

Unusual program, to be sure. Ms Apkalna plays well, and I'd like to hear her again with a more traditional program. Good engineering and instrument.

METZ