

## Per Brevig Plays Trombone Concert at Carnegie

It is not easy to give a trombone recital without giving the listener the impression that the circus is coming to town, but Per Brevig did so last night at Carnegie Hall, where he gave the first of three such programs that he has scheduled for this season. Granted, Mr. Brevig has had plenty of time recently to practice (he is first trombone of the Metropolitan Opera Orchestra), but his performance still astonished one with its technical fluency, its accuracy of intonation and its ability to obscure the instrument in favor of what it was playing.

Mr. Brevig, who was born in Norway and is on the Juilliard School faculty, was joined by a similarly talented pianist, Judith

Olson, in duets by Kazimierz Serocki, Walther Schroder, Eugene Bozza, Henry Dutilleux, Gitta Steiner, Walter Ross and Paul Hindemith.

Mr. Brevig built his program so that it mounted in interest as it went. In the first half, Schroder's *Andante Cantabile* (1928), while rather resembling what Cécile Chaminade might have composed had her instrument been the trombone, served as the ideal piece to demonstrate the recitalist's smooth tone and his ability to make a long-lined melody cohere. Balancing the opening portion of the program were Serocki's *Sonatina* (1954) and Bozza's *Ballade, Op. 62* (1944),

both of which were musically more complex than the 1928 piece, though forgettable enough.

Gitta Steiner's *Five Pieces* (1966), serial in manner, raised more musical interest, and exploited the trombone's technical arsenal imaginatively. (The variety of mutes set out on a table beside the recitalist might have led one to think Mr. Brevig was preparing to cook dinner). Walter Ross's "*Cryptical Triptych*" (1928) dealt in a Satie-like wit, mostly of an obstreperous sort, but moved toward the most modern avant-garde style in its suggestions of the human voice.

DONAL HENAHAN.

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### Brevig, Trombonist, Plays Avant-Garde At 2d of 3 Recitals

By THEODORE STRONGIN

Before Per Brevig, trombonist, came on stage at Carnegie Recital Hall last night, the scene was set with loudspeakers, music spread out over two stands, extra chairs and stands in the background and a nest of percussion instruments in the corner. Then Mr. Brevig came walking on with his trombone and an armful of mutes, and if there had been any doubt until then, it was clear that this would be a program of mid-20th-century music.

How aptly his recital represented his century was even clearer when one realizes that this was not just a single trombone recital but the second of three devoted to new music. It would never have happened a 100 years ago.

To make the point even stronger, when he is not giving recitals, Mr. Brevig's principal post is solo trombonist with the Metropolitan Opera Orchestra. From Verdi to Berio? Possible only with today's young, versatile musicians.

Mr. Brevig's playing proved his solidness as a trombonist and a musician, as well as his versatility. And his choice of music showed him to be a man of taste and spirit. The Berio work heard was the "*Sequenza V*" for trombone solo, in which gasps, moans and agonized breaths from the player are mixed with his tromboning, all in utterly convincing and rewarding fashion. "*Sequenza*" is a piece with a lift.

So, too, is William Hellerman's "*Formato*," for trombone, flute, clarinet, percussion and piano, a strong, rangy work with distinct personality. Alcides Lanza's "*Acufenos*," for the same combination, is full of tight, bright sounds that wind and wind around each other. Hugh Aitken's "*Trombone Music*" for the solo instrument is bold, broad and free, with a natural-feeling flow of events. Here, as in all other works, Mr. Brevig made one forget that his instrument is a rarity as a recital medium.

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