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Richard Goode with the Orpheus Chamber Orchestra in a program at Carnegie Hall featuring two piano concertos by Mozart.

MUSIC REVIEW

In a World of Civility, A Sudden Mozart Shift

By **BERNARD HOLLAND**

Mozart wrote no piano concertos more interesting than the early E flat major and the mature C minor. The chamber orchestra Orpheus made them and their soloist, Richard Goode, the center of a program at Carnegie Hall on Monday night.

The C minor (No. 24, K. 491) was beloved by Beethoven, who found in it a prototype and who wrote a much-used cadenza for its first movement. Beethoven responded to the key and its connection with his own kind of forward, stripped-down drama (the Third Piano Concerto, the "Pathétique" Sonata).

The other concerto, Mozart's ninth, appeared during his 22d year, a vivid interruption of the young man's otherwise smooth and civilized progress as a composer. The E flat was an unexpected mouthful, and Mozart delighted in it. The use of the solo part in the opening introduction breaks new ground. The slow movement is grand opera. The speeding finale brakes suddenly into a placid, singing Menuetto. Beethoven may have known this concerto, too. He was, at any rate, the next to incorporate its innovations in his own later piano concertos.

Mr. Goode, an obvious attraction for this sellout crowd, offered impetuosity and taste in equal measure. The tolerances of the quick movements were tested to their limits, the playing sometimes blurring uncertainly but always finding a way back to its moorings. Mr. Goode, on the other hand, has an admirable sense of balance. He finds the correct

spaces within a phrase and treats its pressure points with a loving sense of accent. He is especially good at making theater from the cadenzas: the minor-major shift in the first movement of the E flat was a coup of sizable drama.

Elsewhere, Orpheus played Elizabeth Brown's "Lost Waltz," a single movement using ordinary materials in an original format. "Lost Waltz" has an Ivesian quality in its struggles to remember. A recurring six-note figure "listens" to snippets of musical memory as they pass above it. The repetitions are reminiscent of Janacek; the clouds of unreconciled fragments that drift through this music are very much Ms. Brown's.

A D major Suite from Handel's "Water Music" started the evening. It was a point at which this conductorless outfit could have used a little direction. A single guiding hand, indeed, might have cleaned up the persistent small-note muddles and discouraged brass players from pressing ahead.

The Mozart playing, often beautiful, benefited from Orpheus's voluptuous string sound. This is a group that operates at a high level of drama, partly because it feels drama naturally, partly, perhaps, out of necessity. When 30-odd musicians have to communicate among themselves, gestures of accent and tempo change are likely to be that much more demonstrative. Having no conductor does not always help this group, but it does give them a distinctive quality. How they look onstage is immaterial; the difference is in the sound.