

# 'Bravissimo' better for Sunday concert

LANSDOWNE — "Bravo" is not quite enough for the Sunday afternoon concert by the Lansdowne Symphony Orchestra in the Lansdowne High School.

"Bravissimo" is more like it. Only three works were offered and were a concert of mixed blessings. It was, actually, a concert of soloists who distinguished themselves and brought more than a small degree of fame to the orchestra.

Henri Elkan oversaw the 80 musicians with restrained conducting methods. Highlight of the program was a magnificent reading of the Rimsky-Korsakoff symphonic suite, "Scheherazade." This panorama of young love in the exotic Russian style has had all sorts of exposure in every media known today.

Seldom, repeat seldom, has it been heard with such clarity of all the small contributory musical factors which make up this 1888 (the composer was then 44 years old) Arabian Nights fantasy.

Conductor Elkan signaled the first chair soloists for a bow well deserved but there were others, especially harpist, Clinton Nieweg.

Concertmeister Grace Balough handled the altitudinous violin passages with luxurious tone and a firm and sure technique. The harp and violin passages were expertly manipulated. Woodwinds, brasses, cellos, violas—all contributed to the overall tonal magnificance. The four movements depicting the sea, the vessel, Prince Kalendar, the romance of the Prince and the young Princess,

the Feast, the wrecking of the vessel—these are overwhelmingly painted in tone, and like many things in music and in life it is the small acorns of fleeting musical passages which make the mighty oak of the completed work.

It cannot be said too often—Sunday's roster of soloists each deserve high commendation. This was magnificent musical images and designs just as grandly performed.

'Cimaroza' "Secret Marriage" overture opened the program and recalled Mozart in construction. It raced in riotous cadence.

Following Intermission the "Concerto in D Minor" by Francis Poulenc was offered with pianists, Gloria Whitney and Marilu Alvarado Rapoport at the two grand pianos. "Scheherazade" is a tough thing to follow (perhaps it should have closed the program) and Poulenc's concerto, loaded with percussion sounds, was more tone than music. In the mass of tonal gyrations, rhythmical changes and fragments of melody, the duo-pianists acquitted themselves well. There was more melody than might have been expected but the placement of the pianos was such that little could be seen of what they did. The three movements, short though they are, gave them ample opportunity for display and independently and together they brought musicality to the cascading, strongly arpeggio-ed music. It was an autumn afternoon of riotously gorgeous music.

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