

29. 5. 68.

ARTS and ENTERTAINMENT

Orchestral Fare Well Chosen

By JOHN HORNER

The two major French works which dominated the Burnside Symphony Orchestra's programme last night were well chosen for the occasion.

The 'cello concerto by Saint-Saens (1835-1921) proved a suitable vehicle for displaying the fine talent of the soloist Vladimir Nedbalek, while the orchestral part was a grateful one for the orchestra to tackle, presenting no great problems of interpretation while enabling the leaders to bandy phrases with the soloists in confident style.

The B flat symphony of Chausson (1855-99) was also in a style of orchestration and melodiousness well within the scope of the orchestra's players and public.

Though lacking Saint-Saens's genius for turning out best-selling tunes at the drop of a hat and making them up into formal movements of musical elegance and charm without apparent effort, Chausson was melodious too in a continuously flowing way, upon which the orchestra under Robert Cooper's baton was able to seize with relish and enjoyment.

In a different way, through sheer aural familiarity, the conductor was entitled to expect his players to get well within cooee of Wagner's "Lohengrin" Prelude to Act Three and Grieg's "Peer Gynt" Suite — which they did, the strings especially rising to the occasion in the "Death of Ase."

This was Mr. Cooper's debut with the orchestra and all Burnside fans present must have felt relieved to note that the vacuum caused by David Cubbin's retirement has been so well filled.