For a change, a classics-only performance

Daily Collegian Staff Writer

The Pittsburgh Chamber Orchestra, as conducted by the musicians are doing their jobs well. Syzmon Goldberg, apparently does not know that ignorance, the Chamber Orchestra will have my undy-points of contrast. I found it pleasingly listenable, im-chestra wound up the concerto.

The audience at Saturday night's performance in pected of a classical slow movement. Eisenhower Auditorium seemed to share my apprecia-B-flat major, op. 19; and Schubert's Symphony No. 3. There is always the possibility that because people recognize a work, they will think they know it as well as the performers do. These front-row conductors take of- When pianist Boris Bloch came on stage for the

they in their vast wisdom, know are sour notes. Ing movement sounded fresh, for all it is so familiar. ly, with an unselfconscious musicality. timbral contrasts. In fact, this kind of care in the per- Adagio. Herein, his ability to enjoy and lavish care on - and without token contemporary works on the same

frequent programming. When an audience can hear tional repose to what is always in danger of being the new aspects of a familiar work in a live performance, boring part of a concerto.

The second movement, Andante, was performed bued with the moderation and seemly conduct ex-

But the third movement, Allegretto, was more than tion for a program of three classical symphonies: just listenable. Goldberg took a bustling tempo and characteristic lyricism made for pleasant but unspec-Mozart's Symphony No. 40 in G minor, K. 550; proved that classical works can convey righteous in-Beethoven's Concerto for Piano and Orchestra, No.2 in dignation as emphatically romantic or contemporary pieces. Similarly, in the finale, Allegro assai, the To start a program with a piece as well known as Chamber Orchestra clipped right along with a furious Mozart's No. 40 takes a certain amount of courage. activity, driving to as exciting a close as any struggle with fate ever had. The evening really only began as the Mozart ended.

ense at tempos varying from "what's on the record" Beethoven concerto, sparks truly started to fly. While and derive sadistic pleasure from picking out what the music inclined to more shifts of mood than did the Fortunately, the Chamber Orchestra need have no demonstrated a wonderful ability to dramatize without fear of budget classic critics. The Molto allegro open- distorting, to play the demanding passage work clean-The sadness lacing it was not less intense for being Though he tossed off the opening Allegro con brio are to be commended for their ability to meet classical The sadness lacing it was not less intense for being handled with a clear and energetic string attack, not with delightful dexterity, Bloch's real talent with delightful dexterity, Bloch's real talent with delightful dexterity and emotional subtlety less warm for being performed with close attention to manifested itself even further in the second movement, command, artistic sensitivity and emotional subtlety

High spirits bubbled forth in the last movement. Ron-

do: molto allegro. Adjectives abound: merry, jocose, every respectable concert should include at least one with propriety: proper restraint, proper refinement, ebullient, teasing, mischievious, light-hearted. . .if it's horrendously unlistenable contemporary work. For its proper conservation of forces for most effective use at fun, then it describes how Bloch and the Chamber Or-The last work on the program, the Schubert No. 3 came as a bit of a let-down. A self-satisfied, confectionary elegance coupled with Schubert's

> The first movement, Adagio maestoso-allegro con brio, alternated between sunny, jaunty traveling melodies and more stern, striding themes. The Chamber Orchestra did justice to the music, exercising care with its execution; but this work lacked the substance of the other two.

The second movement, Allegretto, continued in this complacent, sanguine mood, but the third, Menuetto: vivace, offered brisker fare. Warming to the chase, the Chamber Orchestra played the finale, Presto vivace, as a headlong dash to the finish. (The Orchestra won.) Though the Schubert was not the most thrilling work ever performed. Goldberg and the Chamber Orchestra



Sometime sparkle from Pgh. Chamber Orchestra The program, sponsored by the Artists age; musical maturity and dulled gritted their teeth and dug into the music best. The players seemed to enjoy changes in dynamics were uniform, the

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In a concert in which the high points Romances and a Schubert Rondo for The Beethoven Romances began the The Concerto is filled with jagged even cracking a smile or two. were very high and the low points very violin and orchestra, Stravinsky's Con- program. They are short and simple, rhythms and unsettling harmonies, not While Haydn symphonies are not most fun for both players and audience to the control of the c low, the Pittsburgh Symphony Chamber certo in D for String Orchestra, and containing none of the sense of tragedy entirely pleasing to the ear but intriguted technically difficult to play, they require alike. Here Haydn's sense of humor Orchestra, with Szymon Goldberg as Haydn's Symphony 104, "The London." permeating Beethoven's later work. At ing nonetheless. In the first movement, much care of the orchestra not to sound shows through, the orchestra making the violin soloist and conductor, played with Goldberg, who has been performing the beginning of both romances, the the violins and violas played with verve muddy. Haydn's harmonies and or- most of the opportunity to joke. One inconsistent sparkle Friday night in for the better part of the century, showed violin states the theme — modest, noble an irregular, cynical-sounding melody to chestration, unlike the fuller, more could easily picture lords and ladies of

Series, included two Beethoven technique.

(listlessly, in this case) by the orchestra. basses and celli. Goldberg's face, made longer by his The second movement, a breezy, every rhythmic discrepency. near the beginning of the concert.

with greater intensity.

themselves, playing energetically and winds never overpowering the strings. his audience both fruits of advancing melodies — accompanied unobtrusively a rumbling accompaniment in the dense work of later composers, are some centuries ago waking up from their dangerous because the audience hears banquet to dance.

huge forehead and near-baldness, was waltzing piece not unlike a German Goldberg seemed to have, if not warm sive, making the group seem more like a placid as he played, his eyes closed as if landler, is pretty in a bittersweet way. contact with the players, at least comne were dreaming to the phrases. The violins played a legato passage very plete control over them, for the sound as group Haydn wrote for. But the sound However, his playing was stiff at times, smoothly and calmly, pushed along by a whole was well-balanced and disciplin- was never heavy enough to be bogged ed. The orchestra's attacks were precise down, nor would the liberties Goldberg During the Haydn symphony both — like breaking celery — in the way took with the music have disturbed

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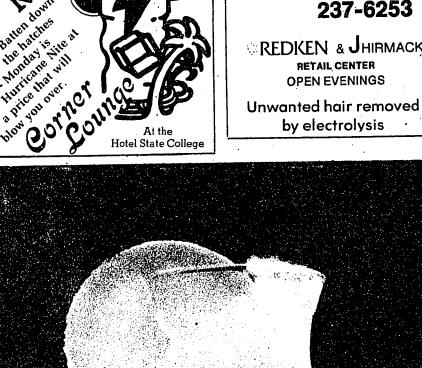
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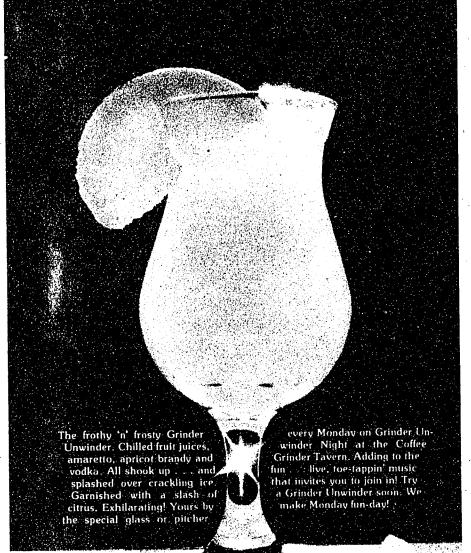
the tone pinched and uneven, especially pizzicato in the lower strings. For the Stravinsky work, the players Goldberg and the orchestra were at their every conductor strives for precision; Haydn's stiff upper lip.



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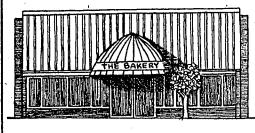
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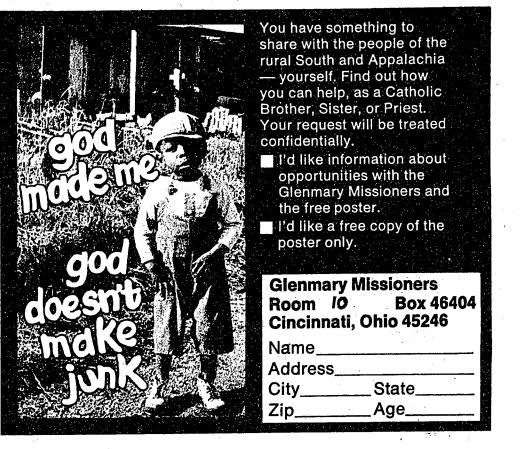
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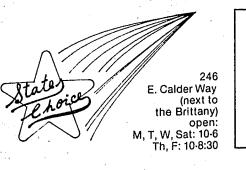


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