SOMOGYI CONDUCTS

Dallas Symphony Closes Successful Houston Visit

By ROBERT ZELENKA and STEFAN OFFENBACH

The Dallas Symphony Orchestra, conducted by Laszlo Somogyi, was Houston's guest on the evenings of January 29 and 30. On the tenth concert pair were Rossini's Overture to "The Italian Woman in Algiers," the "Unfinished" Symphony of Schubert (Symphony in B minor, No. 8), and the Symphony No. I in C minor by Brahms.

The Rossini overture began with the strings playing pizzicato, followed by the oboe, then by horns. The music was gay, and pleasant to hear. As the music progressed the violins would call and the lower register strings answer. A theme was stated by the oboe, taken by flute, and back again. The reviewers were greatly reminded of Beethoven's "Egmont Overture." The first piece was well selected. It did not detract from, but complemented, the more serious pieces which followed.

MAESTRO SOMOGYI seems more to play the orchestra than to conduct...his face shows great emotion. His interpretation of the Schubert symphony was one of gentleness; he was seldom sudden. The music was, if it is possible, too fluid. During the piece the conductor could be seen to tremble; he called his forces, summoned and askednowledged. The music seemed almost to flow from his hands. There was no violence in his music. The "Unfinished" Symphony was well rendered.

THE FINAL piece of the concert was the most beautiful in its style and execution. The Dallas Orchestra and M. Somogyi were well suited to the composition, and the result was music of fullness and emotion. The conductor was quite expressive in his manner, and seemed to take great pleasure in the romantic work. During the first three movements emphasis was on the woodwinds and strings; in the last movement emphasis shifted to the French horn solo.

The entire evening was staisfyng; the reviewers have much respect for the Dallas Symphony.

The next concert pair, with the Women's Voices of the Houston Chorale, will be on the evenings of February 12 and 13.