Symphony Improves Again; Soloist Praised for Style

By ROBERT ZELENKA and STEFAN OFFENBACH

The sixth of the series of concerts of the Houston Symphony Orchestra, consisting of a Mozart overture, “La Clemenza di Tito,” the Concerto No. 24 in C minor for Piano and Orchestra of Mozart, and Symphony No. 7 in E major by Bruckner, was of obviously higher quality than the previous concert. The program was enjoyed both for its subject matter and for the beauty of its execution.

THE PROGRAM began with the delightful Mozart overture. Little can be said about the piece except that it was played well and served to prepare the way for the major work that followed.

The Mozart 24th Piano Concerto represented one of the composer’s best uses of the solo instrument, complementing and being complemented by the orchestra. Gina Bachauer gave an inspired interpretation of the work. Her technique seemed without flaw; her expression was fervent. Mme. Bachauer possesses a style of artistic aristocracy well suited to the Mozart composition.

THE CADENZAS of the concerto were highly lyrical; the artist approached the work in a romantic vein, and the result of her attack was a presentation of great beauty. The audience stood and applauded Mme. Bachauer, a tribute well deserved.

THE FORCEFUL and dramatic Symphony in E major, No. 7 of Bruckner brought the evening to a close. Employing broad orchestral ranges, the symphony developed deeply and rapidly, reminding the listener of Wagnerian scores. Primary use was made of the brasses to intensify the driving themes of the symphonic composition. The sweeping scherzo of the third movement and the finale of the fourth were brought to a full and climactic statement.

(Continued on Page 10)
SYMPHONY—

(Continued from Page 5)

A standing ovation was again given the orchestra. Sir John re-captured the excellence which he had demonstrated earlier this season.

The next concert of the Houston Symphony will be on Monday, December 11.