Symphony Concert Choices
Conservative But Promising

By LAWSON TAITTE

The Houston Symphony Orchestra’s program for November 5 and 6 is a typical one; and from the evidence of the first two concerts of the season, it will be most rewarding.

Sir John Barbirolli, conductor and musical advisor for the group, has chosen one very familiar work, two rarely played pieces, and one somewhere in between. The fact that two unfamiliar twentieth century compositions are scheduled would seem to be a sign of exceptional attempts on Barbirolli’s part to stimulate his audience.

THE ONLY difficulty is that the two are the Elgar “Cello Concerto” and “In a Summer Garden” by Frederick Delius. These are both important works, but they are both English, and rather conservative even for the English. Sir John’s specialty is just this sort of thing, but almost all the modern works on the season schedule are just as

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conservative, even those by Stravinsky and Schoenberg.

However much a little more daring might be desired, Barbirolli has planned a season which avoids the hackneyed and trite, for the most part, and deserves a full house as well as hearty thanks.

The Elgar concerto is a meditative work, with the word “nobly” written in the score. The HSO did so well by the composer’s “Enigma” variations that it is safe to predict at least a very good rendition of the concerto. The soloist will be Marion Davies Bottler.

THE ATMOSPHERIC Delius tone poem is probably being played in commemoration of the composer’s centennial. It’s about time.

For the “popular piece” of the evening, Wagner’s Overture to “Die Meistersinger” will be played. “Popular” here is no understatement, for it was the most often heard single work in the whole United States last year.

Dvorak’s Second Symphony, once recorded by Barbirolli, will complete the program. It deserves all the popularity of the “New World,” and may now be on the way to getting it.