

Quality and intensity in symphony program

(Review)

A nearly full house heard the latest in the 1981-82 Waterloo-Cedar Falls Symphony Orchestra concert series Friday evening in Kersenbrock Auditorium.

And a remarkable concert it was. Virtuoso solo performances. First class orchestral musicianship. Distinguished conducting. Two sumptuous musical compositions. Even breathtaking acrobatics by an uninvited guest.

There were only two numbers on this unusual program, but the quality and intensity of those made up for the missing overture. The first was Beethoven's Triple Concerto, featuring the International Trio.

This fine chamber group was the latest of a series of outstanding soloists to appear with the orchestra. Although they have been playing together for less than two years, the International is already approaching that special unity of effect, that close interrelationship of harmony and sound so important to a chamber music ensemble, a quality usually attained only by long years of association.

THE BEETHOVEN Concerto is, in several ways, an ideal vehicle to show off the talents of the three performers. For each is a virtuoso artist in his own right. (Two of them - Aibel and Beluska – have already performed as soloists with the orchestra). The Concerto gives each player a turn at solo passages and each of the trio played splendidly.

It would not be possible to select a favorite instrument or player from this performance, but let it be said that the Concerto does not give Howard Aibels a chance to display his considerable talents. Most of the best and most prominent passages belong to the violin and the cello and the pure, rich tones of Reuss's cello playing and Beluska's violin playing were exceptionally fine. It is a pleasure to reflect that these artists, all personable gentlemen, are part of our community and help strengthen the University of Northern Iowa School of Music.

The Concerto reminds us that Beethoven helped mightily to develop this marvelous form, particularly for his own instrument, the piano. In fact, there are times when one hears elements from his other concerti and even the sonatas.

We are especially surprised to hear such light and lovely melodies here, for the composer is usually associated with great sweep and power. Even though this work can hardly rank with the Eroica or the Ninth, it is still a nice and satisfying work that is played all too seldom.