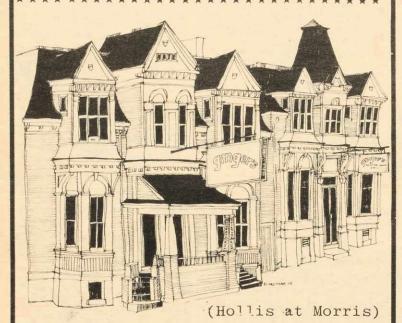


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## Symphony simply scintillating

by M. Lynn Briand

Off to a great start. Monday last the Atlantic Symphony Orchestra opened its 1981-82 Season, showing us what Victor Yampolsky will coax out of his musicians in the coming year. The Rebecca Cohn was brimming with enthusiastic listeners who were not disappointed.

A salute to Governor-General Edwar Schryer and his wife began the evening.

William Tritt, artist in residence at Dalhousie and one of the firebrands to the acclaimed Dalart Trio, was highlighted by the orchestra. This summer Tritt made a triumphant debut at Wigmore Hall in London, England. In Monday's performance his noted versatility and command of the piano were evident in the Piano Concerto No.2 in F. Minor, Op. 21 by Frederic Chopin. The opening movement was majestic and flowed dramatically, unhindered, from Tritt's fingers. Each note and passage had its utmost flavour drawn.

The slow movement was outstanding, executed in breath-taking delicacy. The intensity of the strings hovering beneath the flowing, improvisation-like passages enveloped the entire audience.

Various rhythms in the finale provided a drive and energy transmitted well by the orchestra and pianist.

The choice of Morawetz's "Divertimento for Strings" for the evening's program showed Yampolsky's aggressiveness. The piece is difficult to communicate and for many the complexity of the work was overwhelming. This reaction does not reflect the performance but rather the demands

makes of both the musician progressing in a nati

it makes of both the musician and consumer. The sonorities flowed as they were written—lively and lyrical, leading to dynamic aggressive passages and contrasting sweet melodious sections.

The work highlighted the new-found strength and ability of the string section. The vitality and clarity were refreshing. Compared to previous seasons, the sloppy, weak playing is slowly being filtered out.

Ending a well balanced program was the Symphony No. 8 in G Major, Op. 88 by Anton Dvorak. The first movement opens with a theme with incidental musical ideas. Each melody has an entity of its own,

progressing in a natural manner.

Elizabeth Debois, flutist; Anne Krabill, oboeist; Jeff Stern, trumpetist and the cello section delighted all with a variety of colours and short lyrical themes. Each contrasted well in both timbre and mood.

The second movement is pastorale. Here again orchestral members are highlighted. The light waltz tempo movement led the listener on to the trumpet fanfare that initiated the finale.

This movement also emphasized the high expectations of Yampolsky, and hints at what remains in store for the rest of the season

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