

Orchestra's soloists delight

By IFAN PAYNE
Music Critic

Friday evening's KSU Symphony Orchestra Concert was an indication of the talent, and the many hours of practice, of a number of the students and their instructors in the department of music. By now the dependability and solid tone of the strings can be taken for granted, but there was the added pleasure of hearing so many young soloists perform so well during this Concerto Concert.

Brett Walgast has shown over the past couple of years that he is an exceptionally gifted keyboard player. During his performance on Friday of Beethoven's *Piano Concerto No. 4* he also showed that he can use his technical abilities to get beneath the notes to the music below. His performance was one in which he displayed not only facility and dexterity, but also tonal control and an ability to begin to search out the underlying meaning beneath the structure of each musical phrase.

Paul Creston's *Concerto for Saxophone and Orchestra, Op. 26* does not strike me as being in the front line of inventiveness, where musical composition is concerned, but this work did offer Candi Massimino the opportunity to show what an accomplished and well rounded musician she is. Miss Massimino not only appears to have complete command of her instrument, but she also clearly has a notable understanding of the music that she plays and an ability to communicate that understanding. As though all this were not enough, she is also capable of producing a large tone from the saxophone and easily rode the crest of the full orchestra.

To these ears, every time that she has played in public, Candi Massimino as stood out as being a mature musician who who has a feel-

ing for the music that she plays that is well above the norm.

The qualities of Richard Brunner's singing are likewise well known, and his handsome baritone had no problems coping with the excerpt from the *Messiah*.

The rest of the soloists also coped well with their music but to a greater or lesser extent seemed to find it difficult to get beyond the technical problems imposed by each composition.

Mike Gronewaller presented Max Bruch's lovely *Kol Nidrei* well. He already produces a fine cello tone and promises to develop into a notable player in the near future.

Roger Muse conveyed a great deal of both the dolorous aspect of the *Aria* and the jocular jauntiness of the *Finale* of Lars-Eric Larsson's *Concerto for Trombone and Strings*.

Diana Zoeller-Bevens was the agile soloist for Vivaldi's *Concerto in C major for Piccolo, Strings and Continuo*. It was a pleasure to hear the aptly reduced strings for this performance, even though Mary Ellen Sutton's harpsichord playing still got lost in the cavernous volume of the auditorium.

It was noticeable that between the first soloist, Mike Gronewaller, and the last, Candi Massimino, no one else tuned their instrument before play-

ing. I also wondered whether the orchestral oboe had been tuned to the piano, and whether the rest of the orchestral instruments still held their pitch throughout the concert. Much of Brett Walgast's fine performance was marred by the annoying distractions of intriguing, but anachronistic, persistent microtonal playing from parts of the orchestra. I am aware of some of the problems involved with the maintenance of many of the instruments in McCain, but it also seems pertinent to ask when the piano was last tuned.

Ralph Winkler was the steady guiding hand throughout the concert and it was to his credit that despite the number and variety of the selections each work was negotiated by the orchestra with security and full tone.

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