

Review

Rachlin, Strings Are Impressive

By **JIM LANGDON**

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The Austin Symphony Orchestra closed out its 28th season Monday evening.

Highlight of the concert featured maestro Ezra Rachlin in the dual role of pianist-conductor on the Mozart Piano Concerto No. 23 in A Major.

Concert opener was the Concerto Grosso in G Minor by Arcangelo Corelli, which proved to be a valid showcase for some fine string work by first and second violin and cello.

Aside from occasional intonation problems in the second violin, concertmaster Leopold La Fosse carried the string trio through in fine form, inspiring perhaps the most clean-cut performance on the entire program.

And Rachlin's performance of the Mozart concerto was a fine job as well, though not quite worthy of the standing ovation he received from the better-than-average size audience.

On the second half of the concert, however, things nearly fell apart when the orchestra

tackled the Symphony No. 2 by Lothar Klein, member of the University of Texas music faculty, for its world premiere performance.

So desperately was conductor Rachlin trying to hold the orchestra together that on one occasion he lost his baton.

On another occasion, the timpani player almost lost one of his mallets, and his slapping for it came through on a rest.

Especially noticeable in its attempts to handle the difficult sounding modernistic composition was the trumpet section. Their weakness on prominent passages and general air of uncertainty did not aid in estab-

lishing a true picture of the composer's work.

Final piece of the evening was "Death and Transfiguration," the famous tone poem by Richard Strauss.