

Nocturne series concludes with some Russian pizzazz Friday night

By ESTHER CALDWELL

The final concert of the Milton Arts Production's Nocturne Series finished with pizzazz Friday night.

Boris Brott, music director of the Hamilton Philharmonic Orchestra, assured us at the beginning we would indeed be hearing the compositions which were printed in the program, in contrast to other evenings when program changes added an element of surprise.

Two Russian composers were featured, Tchaikovsky from the 19th century and Prokofiev from the 20th.

The 21 violins, violas, cellos and basses resonated throughout St. Paul's sanctuary with the melodious sounds of Tchaikovsky's familiar *Serenade*.

Following the intermission, guest violinist, Martin Beaver, performed Prokofiev's Violin Concerto No. 2 in G Minor. This gifted 21-year-old musician from Winnipeg played the entire piece from memory.

The young man has already packed a treat deal of experience, including serving as concertmaster of the Toronto Symphony Youth Orchestra for several years. He is currently on tour, but he'll be returning to Indiana to resume his music studies.

For the concerto, 12 brass and woodwind musicians filled the vacant chairs in the orchestra. The percussionist was also on hand to beat the military drum and the 40" diameter bass drum (much bigger than the bass drums you see in parades), strike the cymbals and triangle, and shake the castanets. (What did the musical score look like?)

I found it difficult to pick up any recurring melody in the concerto, but it was a strong, brooding piece. Oc-

asionally, runs of notes and isolated instrumental sounds reminded me of Prokofiev's well-known *Peter and the Wolf*. The two trumpeters kept everyone awake with loud, brassy blasts.

It always amazes me how musicians can concentrate on playing their particular notes and at the same time keep an eye on the flying baton of the conductor. They must have terrific peripheral vision.

Prokofiev's *Classical Symphony* was more lyrical than the concerto and I actually recognized the third movement. It is one of those moments when you say to yourself: "So that's where it comes from."

Brott said the symphony "puts every single player to the test", a solo for each instrument as it were. The concluding fourth movement was a frenzy as if the music had been speeded up from 33 1/3 rpm to 78 rpm. No musician collapsed from exhaustion so I guess they are accustomed to such vigorous blowing and bowing.

Many children attend these performances. A larger number than usual came to last Friday's concert. The younger ones sometimes doze off, but that's okay because the music continues to play on in their dreams.

The Hamilton Philharmonic Orchestra returns in the fall for its fourth season in Milton. One evening will be devoted to Spanish compositions and virtuoso harpist, Marie Lorcini, will perform. At an evening of Bach and Handel, Lance Elbeck, the HPO concertmaster will be the violin soloist.

Meanwhile, you can take in the three Sunday afternoon Spring Fling concerts. They start March 5 with singer-dancer Michael Danso. For info, call 878-0638.

CHURCH DIRECTORY SUNDAY MARCH 5, 1989



The Canadian Champion, Wednesday, March 1, 1989—L58

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11:00 am Service interpreted for the hearing impaired.

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10:00 a.m. — Bible School for all ages
11:00 a.m. — "Breaking of Bread"
7:00 p.m. — Teaching the Word
Midweek Studies
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10:30 a.m. Worship Service
Sermon Title:
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Luke 15:1-3, 11-32
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9:30 a.m. — Adult Bible Study
9:45 a.m. — Junior/Senior/High Bible Study
11:00 a.m. — Morning Worship
Guest Speaker: Rev. Rick Fee
— Church School (Ages 3-Grade 6)
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SUNDAY, FEBRUARY 19/89
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11:45 a.m. — Sunday School
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8:00 a.m. Holy Eucharist
10:30 a.m. Holy Eucharist

Wednesday 7:30 p.m.
Prayer and Bible Reading
For God sent not His Son into the world to condemn the world; but that the world through Him might be saved
John 3:17

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1:30 Square One Spring Style	1:30 Wayne Clark	1:30 Square One Spring Style	2:30 Square One Spring Style
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