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## The Washington Post

### BSO delivers atmosphere and light to the Strathmore Music Center

By Joan Reinthaler, November 15

***“She has the power and the agility to dance through De Falla’s driving sensuality... de la Salle found ways to put her expressive mark on the music and to let it breathe.”***

Conductor Jun Markl, who led the Baltimore Symphony Orchestra in a flamboyantly colorful program at the Strathmore Music Center on Saturday, looks every bit the part of the elegantly energetic storybook conductor. He runs on and off the stage, finds gorgeous, bullfighter-like poses and sweeps around the podium with the grace of a ballet dancer. He also seems so entirely immersed in the early-20th-century world of the program of Debussy, Ravel and De Falla he led that it’s hard to imagine him in his other guise as a specialist in German music. It would be fun to see him prance through “Parsifal.”

This was a program dominated by atmosphere and light rather than structure, a big wallow in the pleasures of color. And the orchestra, which is very good at that sort of thing, was in its element. The winds, with a big night, never sounded stretched (aside from one troubled trombone spot in the concluding Ravel “Bolero”), and the strings managed to be as convincingly diaphanous in the Debussy “Images” as they were brash and percussive in Ravel’s “Alborada del Gracioso,” the program opener. Pianist Lise de la Salle joined the orchestra for De Falla’s “Nights in the Garden of Spain” in a role that had her alternating between adding just another orchestral texture to surfacing for some nice solo riffs. She has the power and the agility to dance through De Falla’s driving sensuality, and while Markl’s account was not a particularly expansive or shapely one, de la Salle found ways to put her expressive mark on the music and to let it breathe.

The orchestra began the evening with a memorial to the events of the past days in France, a gentle and thoughtful reading of the Debussy “Clair de Lune.”

Lise de la Salle