Cellist Peter Wiley fits the bill for the Beaux Arts Trio

BEAUX ARTS TRIO
Program of works by Haydn, Beethoven and Mendelssohn
Sanders Theatre, Oct. 28.

By ALLON PERCUS

The legendary Beaux Arts Trio opened its Sanders Theatre season this year with a new cellist, Peter Wiley. If there were any doubts about Wiley's excellence, they were dispelled by the end of the magnificent concert. He proved himself an admirable successor to Bernard Greenhouse, whose farewell performance with the Trio was the final concert of the 1986-87 Sanders Theatre series.

The trio launched powerfully into the Allegro moderato of Haydn's Trio, Hob. XV:18. The trio prides itself on the egalitarian relationship between members: no one instrument was dominating or leading, and this allowed each of the three to come across with equally spectacular results. Nor, however, was there a mere glimpse of the trio's talent. The sudden switch of mood to the tuneful finale, the performers made the audience smile with delight. The music did not suffer by one bit.

Even after the quality of the Haydn and Beethoven trios, Mendelssohn's Trio, Op. 49 was no disappointment. The主题 allegro agitato had a rich and fulfilling aspect to it, and together with the Andante con moto tranquillo and the latter part of the Finale, constructed the high points of Haydn's music. The overall conception was perfectly executed.

The Beaux Arts Trio has made no secret of its sensitivity to the audience, nor of its presentation of the Sanders Theatre audience as well. There was no reason to doubt either of these: they enjoyed us just as much as we enjoyed them. They showed their appreciation at the end of each piece through bowing to the few members of the stage audience around them as well as to the audience around them as well as to the

James Yannatos: not merely a conductor say HRO members

HARVARD-RADCLIFFE ORCHESTRA
Conducted by James Yannatos
Sanders Theatre, Oct. 30.

By DAVID M. J. SASLAV

In a casual conversation with members of the Harvard-Radcliffe Orchestra, one gets the impression that James Yannatos is more than a conductor say HRO members. James Yannatos: not merely a conductor say HRO members. The Symphony in Three Movements, filled with bounce, syncopation, and relentless momentum, presents a vast number of opportunities for mistakes, compensation of any one of which could easily topple the intricately formal structure.

And while this was no means a perfect performance of the work, it lacked very