Ormandy murders Mahler’s First

by Steve Goldstein

Eugene Ormandy brought his Philadelphia Orchestra to Symphony Hall on Friday night, and as a result Gunther Schuller’s ambition to be turning over in his grave (to hold his ears no doubt). The great Viennese master’s First an average night, although still (to hold his ears no doubt). The than the Boston Symphony’s on this occasion, the brass chance to show off. Aside from star of the evening -the decay Mahler, by the audience. Hall’s warmer acoustics, the chance to show this, it is even mushy. The de-
tails of scoring did not seem to stand out unless they were solo parts. This sound is probably the result of the orchestra’s regular performances in Philadelphia’s Academy of Music, a hall with a very dry sound. With Symphony Hall’s warmer acoustics, the sound was excessively loud and almost overwhelming. As it was, the orchestra’s acoustics were tuned down for the evening – the dec-

Under Ormandy, the Philadelphia Orchestra has developed a very characteristic sound. The strings have a wonderful quality for the world for their power and

‘Sweet Eros’ done craftily but staging needs work

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Without a word, Lois Keagan sonnet that transcends the con-

...”

...”

A "best" way will not be found. Meanwhile, Sweet Eros, still in its forma
tive stage (especially with Paul O’Brien in the lead role) is unrelated to the major themes of the work. After hearing it, I...”

The music of Mahler is per-

...”

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