Jeffrey Sills heads the cast in the Opera Company of Boston’s production of Die Fledermaus. (Photo by Milton Fineberg)

Yes, you’ve guessed it. The Tech serious music critic has at last actually been to Symphony Hall and attended a concert there. The program consisted of Dvorak’s Stabat Mater with soloists Phyllis Bryn-Julson, Jan DeGaetani, Kenneth Reigel and J. J. Carwile with the Tanglewood Festival Chorus under the direction of John Oliver (who is also conductor of the MIT Choral Society), and the Boston Symphony Orchestra, conducted by Seiji Ozawa.

If this concert, my first live exposure to the BSO, did one thing, it made me aware of the vast controlled power of this orchestra. And Stabat Mater, a piece requiring considerable variation in mood and volume, was produced with smoothness, tension and beauty built up in the murmurous acoustics of Symphony Hall.

Plucking here and there, they seem to have a mellow sound, the whole quantity lying floating right up to the first crescendo on “memoria” - Stabat Mater. This type of sound. “The Tanglewood Chorus developed a great feeling of sadness, Kenneth Reigel started, with a touch of Phyllis Bryn-Julson lingering, languishing thoughtfully: a pure, decorative voice, accompanied by the warm, colorizing violins. Then, an uneasy feeling as the soloists repeat the words “Juxta est coram nobis” - “stood weeping by the cross.”

The second movement is more restrained. Jan DeGaetani’s mournful singing lifts us to a different world, seemingly full of mellow sound, the whole quantity lyrical, restrained. Jan DeGaetani’s mournful singing lifts us to a different world, seemingly lyrical, restrained. His daughter, played by Wendy McKay, is almost operatic section. Julson’s voice, ever strong and pure, dominates Reigel’s to some extent.

In the ninth movement, DeGaetani poignantly, if not forcefully, brings us to realize that there shall be a day of judgment, the orchestra develops crescendo successfully here to give full bite to the word “miserere” - “judgment.” The voices waver by and continue on its way; the word “gratia” - “grace” is lyrically drawn out, as though a golden jewel.

For the finale, the full strength of chorus and orchestra is drawn together, the build-up takes place up to the word “Amen.” Then, a gentle melody - we have violins shimmering again and the more restrained and even more beautiful sound of Julson to the final “Amen.”

Champagne, champagne, sparkle and champagne are to be had at the Opera Company of Boston production of Die Fledermaus, currently playing. Beverly Sills leads the cast as Rosalinde, in her last Boston appearance. Her enor-mous charm and full character are as alive and fresh as ever. At times a dragon, she is at other times a Hungarian princess whose attractions cannot fail to attract the attention of her husband (who, during the entire concert, did not recognize it). Her carefully studied gestures are immaculate, pretty and, at times, hard to follow. Her voice is simply beautiful. Her full-blooded Castard carried the evening away.

Joni Mitchell’s Constanza Gunz is a rather than arduously on foot - but then I fai to understand why a second part needed to be given to a man with no singing voice. Since Borg’s voice does not carry, as Orlovsky he is a failure and appears to be quite peripheral to the action. On the other hand, it is interesting and cleverly designed with a great deal of wit, pathos, and while unimpressive to the action, under Sara Caldwell’s delightful baton, providing the effective beat that makes this production a huge success.

Jonathan Richmond

Beverly Sills heads the cast in the Opera Company of Boston’s production of Die Fledermaus. (Photo by Milton Fineberg)

An inspiring Stabat Mater, bubbling Fledermaus

Ibsen’s Ghosts solid entertainment

MIT Dramashop is presenting Molier'e’s The Manumap, translated by Richard Wilbur and directed by Robert N. Scanlon, on Thursday, Friday and Saturday: January 31 through February 2. Performances are at 8pm at the Loeb Drama Center, 64 Brattle St., Harvard Square. Tickets are $3.50 or $3.00 with MIT or student ID, and are available at the door or by calling 252-4728.

MIT Chapel Concert. Charlotte Kaufman, harpist, will play works by Couperin, Scarlatti and Bach at 4pm on Sunday, January 27, 1980, at the MIT Chapel. Free admission.


The New England Conservatory of Music will host a Chamber Music Gala, featuring works by Richard Strauss, Sibelius and Grieg. The concert will be given to benefit The New England Conservatory with no selling voice. Since Borg’s voice does not carry, as Orlovsky he is a failure and appears to be quite peripheral to the action. On the other hand, it is interesting and cleverly designed with a great deal of wit, pathos, and while unimpressive to the action, under Sara Caldwell’s delightful baton, providing the effective beat that makes this production a huge success.

Jonathan Richmond

MIT Dramashop is presenting Molier'e’s The Manumap, translated by Richard Wilbur and directed by Robert N. Scanlon, on Thursday, Friday and Saturday: January 31 through February 2. Performances are at 8pm at the Loeb Drama Center, 64 Brattle St., Harvard Square. Tickets are $3.50 or $3.00 with MIT or student ID, and are available at the door or by calling 252-4728.

MIT Chapel Concert. Charlotte Kaufman, harpist, will play works by Couperin, Scarlatti and Bach at 4pm on Sunday, January 27, 1980, at the MIT Chapel. Free admission.


The New England Conservatory of Music will host a Chamber Music Gala, featuring works by Richard Strauss, Sibelius and Grieg. The concert will be given to benefit The New England Conservatory with no selling voice. Since Borg’s voice does not carry, as Orlovsky he is a failure and appears to be quite peripheral to the action. On the other hand, it is interesting and cleverly designed with a great deal of wit, pathos, and while unimpressive to the action, under Sara Caldwell’s delightful baton, providing the effective beat that makes this production a huge success.

Jonathan Richmond

MIT Dramashop is presenting Molier'e’s The Manumap, translated by Richard Wilbur and directed by Robert N. Scanlon, on Thursday, Friday and Saturday: January 31 through February 2. Performances are at 8pm at the Loeb Drama Center, 64 Brattle St., Harvard Square. Tickets are $3.50 or $3.00 with MIT or student ID, and are available at the door or by calling 252-4728.

MIT Chapel Concert. Charlotte Kaufman, harpist, will play works by Couperin, Scarlatti and Bach at 4pm on Sunday, January 27, 1980, at the MIT Chapel. Free admission.


The New England Conservatory of Music will host a Chamber Music Gala, featuring works by Richard Strauss, Sibelius and Grieg. The concert will be given to benefit The New England Conservatory with no selling voice. Since Borg’s voice does not carry, as Orlovsky he is a failure and appears to be quite peripheral to the action. On the other hand, it is interesting and cleverly designed with a great deal of wit, pathos, and while unimpressive to the action, under Sara Caldwell’s delightful baton, providing the effective beat that makes this production a huge success.

Jonathan Richmond