Equus

Two days later, the Scottish Chamber Orchestra appeared in Symphony Hall, conducted by James Laredo. I was not too impressed by the first part of the program which included works by Elgar, Mozart, and Bach. Laredo's violin technique did seem a bit rough for the Bach Flute Concerto in D minor (a transcription which I must admit to not particularly liking anyway). The playing of the orchestra in Mozart's Symphony No. 29 was both full-bodied and fresh, however; the adagio was given elegantly, even if the allegretto con moto did come off a little heavily.

After the interval, Vivaldi's The Four Seasons was performed. Although the Academy of St. Martin-in-the-fields might质量ably lay claim to greater virtuosity, the Scottish Chamber Orchestra played with a much greater understanding of the programmatic meaning of the work, and as a result produced a performance that was infinitely more enjoyable. In the second concerto, Summer, for example, one really felt the heat of a lazy summer's day in the first movement. Laredo performed a beautiful solo in the large, and the orchestra came together for an exciting pesante.

The first movement of Autumn had great vitality to it; pleasant chamber-style playing blended well with the orchestra. The slow movement was, if anything, more beautiful than that of Summer had been; its calm, contemplative air was a real treat for the audience as it was clearly meaningful to violin soloist Laredo. The final allegro was perhaps played a little coarsely, but was hugely enjoyable; one did get the feeling of movement; when this movement is supposed to symbolize.

Laredo's playing was brilliant and colorful as The Four Seasons continued. The style of the rest of the SCO can be similarly described. Maybe they haven't reached the pinnacle of technical perfection of the Academy, but they play like humans, and not like automatons.

Jonathan Richmond

The MIT Dramashop will present a series of one-act plays. After Magritte, The Police and The Rat, on Nov. 20, 21 & 22 at 8pm in Kresge Little Theatre. Admission is free.

The MIT Community Players' production of the children's show, Winnie the Pooh, will play Dec. 5 at 7:30pm, Dec. 6 at 2:30 and 7:30pm and Dec. 7 at 1pm in Kresge Little Theatre. Tickets are $3, $2.50 with MIT ID, $1.50 for children. For information and reservations, call 253-4720.

English Chamber Orchestra. Murray Perahia conducting, at Symphony Hall, Nov. 7.

Academy of St. Martin-in-the-fields, Nov. 11.

Scottish Chamber Orchestra. Nov. 11.

The English Chamber Orchestra gave a stunning performance on November 7. Its highlights were, without doubt, the two Mozart piano concertos; in A, K.414 and in B-flat, K.271, played and conducted by Murray Perahia. While the orchestra provided refined and smooth playing, Perahia, really seeming to be enjoying himself, produced a sound free and relaxed.

One rarely finds a soloist blending so perfectly with an orchestra as was the case during this performance. Perahia and the SCO were linked as a heart to a body, and were in perfect harmony. Mozart's bright face was on display, and yet there was a great deal more to be read into the music behind it. One found oneself lingering on each note of the detailed but open piano playing of the adagio of K.414, and feeling the orchestra naturally arising and departing like a light breeze. This is how Mozart should be played.

Perhaps the least said about the Symphony Hall concert of the Academy of St. Martin-in-the-fields on November 9, the better. The Academy showed themselves to be virtuosi each and every one, and played the program through with remarkable technical adeptness. This was pleasing in the first piece, Handel's Concerto Grossop 6, no. 7, heard in the second, Mendelssohn's Elijah Symphony for Solo String Orchestra, and plain boring in the third, Mozart's Eine Kleine Nachtmusik. There is a difference between a clean, classical sound and a musically compressed and plain boring music, and the SCO were linked as a heart to a body, and were in perfect harmony. Mozart's bright face was on display, and yet there was a great deal more to be read into the music behind it. One found oneself lingering on each note of the detailed but open piano playing of the adagio of K.414, and feeling the orchestra naturally arising and departing like a light breeze. This is how Mozart should be played.

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