Mozart music

(Continued from page 12)

psychological drama which the most elaborately-staged production would find hard to rival.

The seats were wooden and hard; the opera continued four-and-a-half hours, until midnight, but the audiences sat motionless, unable to escape the spell cast by seductive woodwinds and enchanted strings.

The words may have been in Italian, but everyone knew what was happening as Fiordiligi and Ferrando entered, following Il core vi danno, daggers of danger drawn in the music.

The development of Mary Shearer's Parvetti told the whole story of Fiordiligi. Singing with great depth, and da capo repetition auto-huntering, we saw Fiordiligi emerging from shadows of doubt, suggestive horses lifting up her heart, a triumphant conclusion to announce that Ferando would be hers.

Glenn Siebert made as noble a Ferrando as could be wished for. His vocal talents showed considerable breadth from an expressive, enunciating voice, cuing over to a broken rage in Trastario scherminio.

Premiere Berman was sweet and saucy as Despina, John Osmendorf a chauvinist Alfonso. And the real dramatic weapon, Mozart's music, was played with a serene sensitivity by an orchestra whose conductor knew that a violin could tear any heart, a flute capture any emotion, and a string, a flute capture any emotion, and a flute, a flute could lift any heart, a triumphant conclusion to announce that Ferrando would be hers.

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