Metropolitan Opera: Verdi's Rigoletto, April 25, Monday's Cool Fan Tutte, April 27, Wang Center, Boston. Thursday night the Metropolitan Opera presented an outstanding production of Verdi's Rigoletto. Each singer created a full flesh and blood Verdi character to give the performance power; and, singing of high-caliber endowed it with beauty. The opera opens in an evocative setting: A candlelit tower rose toward the sky, and it was to be clearly used throughout the evening. Dona Ruffanti provided us with a Duke of Mantua who could have taught Don Giovanni a few lessons. His opening arioso, Quero o quale was delivered with a sense of silky rapture. No woman was going to try to parry this Duke's elocution. His declaration of love to Gilda, E dif del famme amare, was irresistible, the gentleness in the orchestra helping to lure the Duke's prey into acquiescence.

Throughout the evening Ruffanti's strong and flexible voice provided irrefutable aural seduction: His La donne è mobile was spirited, and performed by the fine, high-crisp orchestral sound. Abe Proti gave us a deep look at Rigoletto, the jester who, while under the spell of Montoso, insults an ass to kill the Duke, but ends up accidentally paying to the ass. There was no understanding of subtleties in the singing of the latter. Proti, then, was as unconvincing an Monterone, not someone whose activities on stage. Indeed, though singing the part, was particularly weakly done. The most immediately grasping impression came from the singing of the arias. Some of them beautifully sung, but no dramatic continuity between them, and little understanding of subtleties of character, story or music.

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The last night of the Metropolitan Opera's visit to Boston was disappointing: Moreau's most touching and telling work, Candide, was created to a set of aria scenes, some of them beautifully sung, but with no dramatic continuity between them, and little understanding of subtleties of characters, story or music. The most immediately grasping impression came from the singing of the arias. Some of them beautifully sung, but no dramatic continuity between them, and little understanding of subtleties of characters, story or music.

Choral Society Verdi pleasing
Verdi Requiem, performed by the MIT Choral Society, with John Oliver, conductor, and Margaret Cook, soprano, Laura Sawaya Onello, soprano, Richard Kennedy, tenor, James Kiley, baritone, and Sacred Heart Church, Cambridge, special guest. Verdi himself conducted the first performance of his Requiem in 1874, in the sumptuous Chiesa di San Marco, Milano. The work, like so many other great composed, had been mercilessly criticized in Verdi's time. It wasn't until Brahms' famous 1868 performance that it was recognized as "works of genius." Gradually, the Church accepted it as "one of the religious masterworks of the Western tradition." The half hour of Choral Society received with deserved, although a little too enthusiastic applause from its friendly audience. Indeed, there were things to applaud for. The chorus sounded exceptionally well for a non-professional group. The soloists had his virtuosity, her rendition of "Caro nome" was delivered with a voice, used to excellent effect in Eugene Onegin earlier last year, and has since been responsible for a sublime Onyet amorous. In interaction with Verdi, however, he also failed to transcend the emotional difficulties of Mozart in its artful and elusive writing until that last astonishingly beautiful, perhaps exactly the performance Verdi would do to win over the New York next time they venture to set foot in Boston.

Jonathan Richmond

Chamber Music Society sparkling, zesty, fulfilling
The Thursday night Chamber Music Society presented a first-class concert of the Beethoven quartets in the Copley Plaza Hotel's Commonwealth Room. "For a group of classical music amateurs, they sure do turn out very notion," said one of the performers, a member of the group. The concerts have been held every Thursday night in the hotel's Commonwealth Room, and the group is made up of local classical music amateurs who have been performing together for the past few years. The concerts are designed to provide a forum for local classical music amateurs to perform in a professional setting, and to foster a sense of community among the musicians. The concerts have been well-received by audiences, who have praised the performers' skill and dedication, as well as the high quality of the music performed. The concerts are open to the public, and are held in the hotel's Commonwealth Room, which is a well-equipped space for the performances. The concerts are held every Thursday night, and are a popular event for classical music lovers in the area. The performances are led by a conductor, who guides the musicians through the pieces, and provides feedback and suggestions. The concerts are a great way for classical music amateurs to improve their skills, and to connect with other musicians who share a passion for classical music. The concerts are also a great way for the community to come together and enjoy a high-quality performance of classical music.