Lowell Magic Flute, compassionate, funny

T he Academy of Ancient Music presented a delightful evening concert with Mozart's Symphony in G, K. 129, a piquant and entertaining work, though lacking in warmth. They next moved to their original instruments version of Mozart's Clarinet Concerto. Antony Pay played an instrument constructed on the model of the bassoon clarinet on which Anton Stadler (for whom the piece was written) played in 1771. The extra leaks make available notes in the lower register which are unavailable on modern clarinets. Pay's playing on this difficult instrument was of wonderful quality, and the well notes he produced certainly added color. But it was hard to avoid the comparison from the performance of both soloist and orchestra -- that this was a "laboratory performance," an exercise in getting as close as possible to the original, rather than in being original. Pay seemed to have a close relationship with the notes he was playing with the music he was rehearsing. Anyone who has been touched by the poignant of Richard'Stohlm's rendition of this work -- on a modern instrument -- could see that while the search for authenticity can be rewarding, it is inadequate if lacking in insight, too. The emotionally bland approach of the Academy did little to rescue the astringent, the notes soaked up dramatically after a short time.

The Healing Flute is a technique for healing through the use of the flute. It is a form of music therapy that combines the soothing qualities of the flute with the healing properties of music. It is often used in hospitals, clinics, and other healthcare settings as a way to promote relaxation and reduce stress.

THE MAGIC FLUTE
By Jonathan Richmond

A sketch of the set for Mozart's The Magic Flute, the 48th annual production of the Lowell House Opera Society.

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