Orchestra fits Eschenbach like glove

SO - ESCHENBACH
Boston Symphony Orchestra
Conducted by Christoph Eschenbach.
All Mozart-concert.
March 13. Repeat today at 2pm and tomorrow at 8pm.

By JONATHAN RICHMOND

ESCHENBACH'S COMMAND of the BSO in an all-Mozart program proved to be both thoughtful and warm. The eve-
ning was dedicated to the Amadeus. The tensions built in the strings and colors evolved, with the winds in the first movement, were exhilarating; the Andante was vibrant and elegant, a winning sense of human

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PROBING ACCOUNT OF SAINT JOAN AT HUNTINGTON

SAINT JOAN
By Bernard Shaw.
Directed by Jacques Cartier.
Starring Maryann Plukenet.
Huntington Theatre Company.
264 Huntington Avenue, through March 9.
Event in The Tech Performing Arts Series.

By ALISON M. MORRAN

THE HUNTINGTON THEATRE COMPANY'S interpretation of George Bernard Shaw's masterpiece Saint Joan is well staged, well cast and well done. Gilles de Rais' pair of red suede fishing boots in Scene II alone are well worth the price of admission.

France was engaged in an almost 100 year old war with England when Joan of Arc convinced the Dauphin to give her command of the French army. After six consecutive victories, she crossed the Dauphin King Charles the VII on July 17, 1429.

The Burgundians captured her at Compiègne soon afterwards and sold her to the English. The British placed her in the hands of the Church to be tried as a heretic. The French did not come to her rescue and she had no witnesses nor assistance during her four month inquisition. She was declared a relapsed heretic on May 30, 1431, and burned at the stake.

Recently, the reason Joan had no allies at the time included the 30 year war with England, Joan was portrayed as serving in a leadership role in the Church. One of her first accomplishments was that Annie Fischer's music came not directly from her hands, but from voices of saints relaying God's heart via music and a winning sense of humor.

The Adagio was an essay in intense melancholia, the orchestra here in its lowest embrace with the soloist. While there was some slack in the Allegro assai, this was slight, and did not detract from the es-

chanted relationship between Eschenbach and orchestra.

The concert ended with the Symphony No. 41, "Jupiter." The Andante cantabile was the most remarkable movement here, moody, stark, an agency emphasized by the gentleness of strings and breeziness of winds. The concluding Molto Allegro showed brilliance, too. Eschenbach's baton it was ultimately bright and uplifting. Troubling to recall, while emerging refreshed from Symphony Hall, that at the time it was composed, Mozart's life and fortune were in a disas-

tering decline.

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ANNE FISCHER GIVES MEMORABLE PERFORMANCE

ANNE FISCHER
Piano recital.
Symphony Hall, March 9.
Event in The Tech Performing Arts Series.

By JULIE CHANG

PLAN NO 4 - ANNE FISCHER gave a most memorable performance at her recent solo recital at Symphony Hall. Through the keyboard she created great emotional magic. Her sugges-
tion was filled with the spirit and power that only a true seasoned pianist can capture. Fischer's wonderful sense of musicality made one overlook her occasional wrong notes. The program she chose — though primarily of the Romantic period — contained no less than 11 works. She re-
lected elements of extreme emotions that kept the audience on their toes.

The recital began with Beethoven's Sonata in E-flat, Op. 27, No. 1, a dream-like piece. Fischer managed to sensitively capture the mood and atmosphere of this lovely work. Her dramatic transitions of mood and tempo were particularly effec-
tive, yet she maintained the intensity of the piece but still demonstrate great artistic

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Anne Fischer played Schumann's Concerto No. 3, Op. 117, in Em. The BSO — gently and inti-
amately supportive — fit Eschenbach like a glove. The winds had a particularly soft
glove. The winds had a particularly soft
name, the unison strings tone, and orchestra.

Chromatic Slides is the epitome of transcendent anguish as the Archangel of Heaven. This re-
sults in Maryann Plukenet, playing Joan, being the only woman in the cast. Joan bears the voice of Heaven through church bells. Plukenet describes the bell in Scene V with the thrilling ec-

stacy of a true visionary. Joan's complete detachment also in-
creases the circumference of her halo. In her solitary existence, she is in solidarity
with God.

JOAN: I see now that the loneliness of God is His strength: what would He be if He listened to your pesky, little counsel? Well, my loneliness shall be my strength too: it is better to be alone with God: His friendship will not fail me, nor His counsel, nor His love. Joan is undeniably the main character. But several supporting actors do provide memorable performances.

Representing the Catholic Church, Earl Edgerdon is the epitome of condescending clergy as the Archbishop of Rheims. The Bishop of Beauvais as portrayed by Louis Turenne is sincerely believ-
able and compassionate. The Chaplain de Stogumber is perhaps the most difficult priestly part
since he is a zealously in favor of Joan's condemnation. Huntington's chapslain, Ross Bickett, burning fanatics is slightly off-
giving an artificial edge to his performance.

Representing the state, John Condy as Bertrand de Poulengey has a quiet grief-

gness that is subtly pleasing. Charles Janasz, representing the state, is a walloping wimp and wears insecur-
ities royally on stage.

Several nice touches added polish to the
overall production. Frequent glances enhanced ethereality, Joan nonchantly sat on the throne while in conversing with the king-to-be, and the Bishop of Beauvais holds a confused Joan in his arms when she thinks her victors have deceived her. Scene designer Karl Rössl's unconventional backdrop lifted the show even high-

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Tech photo by Ronald E. Becker