Ernstine's Orchestre Psalms sets some of The Bible's most moving texts to some of its composer's most magical music. Performed with both precision and passion, it warmed the hearts of the moonlit masses celebrating their nation's birthday on Tanglewood's lawn.

The Hebrew did present problems with diction, and some of the faster passages were garbled by the chorus. But on a musical level, John Oliver's ensemble could not have been more sensitive. Not only was the balance within the chorus superbly controlled, but its relationship with soloist and symphony was orchestrated to rapturous effect.

Psalms 100 saw the Tanglewood Festival Chorus soar to exhilarating exuberant heights, preparing the audience for the deeply personal Psalm 23, the ultimate testament to the power of faith to rescue mankind from loneliness.

The voice of 16-year-old also Raymond Jordan lacked the sublime purity only English choir schools seem able to produce, it also didn't carry very far. This notwithstanding, it had an innocence that went well with the more adult tones of the choruses. It sang in the singular, the lone voice is too mature to sound convincing in Gershwin's music, in contrast, is made intoxicating by Price's voice, and her singing of excerpts from Porgy and Bess was very special. "Summertime and the living is easy," Price sang, intensifying the audience with the delight reflected from each syllable. "My Man's Gone Now," finely controlled, was profoundly affecting, each phrase biting deep.

Price also included two operatic numbers. Puccini's orchestration of Madama Butterfly's expression of hope that "Un bel di," (one fine day) her American husband would return, is sensuous, and the BSO's strings came through with the most sensitive of accompaniments; the cells section, in particular, was on superb form. Price, completely caught up in the role, sang dramatically, ending with a tremendous crescendo. "Paris, Paris, Dio," from La bohème, was set more involved, her crusty full-blooded singing painting vivid pictures of deepening torment and despair. Ozawa's troops once more played a crucial catalyzing role, with urgency present.

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Tanglewood Chorus rides on harpist's transport of delight

JULY THE FOURTH AT TANGLEWOOD

Loventyne Price

Conducted by Seiji Ozawa

By JONATHAN RICHMOND


Music among the Tanglewood trees

Seiji Ozawa

chorus. It sang in the singular, the lone wanderer exposing his soul to the skies. And from the Heavens, riding a harpist's transport of delight, the chorus floated down, entirely a work of ethereal softness to annotate the soloist with its balm and banish fear.

Psalms 2 brings a change of pace and the urgent, tensed bowing of Ozawa's strings was immediate.

The concluding verse, from Psalm 133, was particularly sung. If those assembled had come from many places and tribes, the music confirmed them as a nation, synthetically conscious and one of "how good, and how pleasant it is, for brethren to dwell together in unity."

O zawa knew he couldn't get through a July 4 concert without a fair share of schmaltz, and Loventyne Price dropped in to deliver it. Her declamatory style in "Amer-ica the Beautiful" made her sound as if she was trying a bit too hard, but the effect was heart-stirring nonetheless. Price's voice is too mature to sound convincing in "Climb Ev'ry Mountain," from The Sound of Music, but her performance was not without feeling and the crowd clearly loved it.

Many other distractions as Tanglewood celebrates nation's birthday

During the summer, most classical musi- cians rose out of tomes to escape from the heat and humidity of Boston. Foremost among the festivals, of course, is the BSO's season at Tanglewood, which continues until August 30 and which include solos such as Itzhak Perlman, Yo-Yo Ma, Midori, and BBS Didier von Schoden, and end with a performance of Verdi's Requiem. There are also many interesting chamber concerts, and other events. Call (413) 457-2900 for further information. Details on some of the more entertaining of other music attractions is given below.

Cranwell, Home of the Berkshire Opera Company. La Fave Gershwiniana translated as "The Take Five Girl," and as the title suggets, Mozart's comic opera of 1775 has an unlikely story. The Pedrillo— old codger—is refashioned with Sand- man, his gardener. Serpetta is really the Countess Violante Osseti, and she is in dispute looking for a lover who deserted her. To complicate matters, Nardo, another gardener (who is really Roberta), is in love with Serpetta, while Serpetta gives a sweet, of the Pedrillo. The BSO's season begins this weekend with a gala opening concert, featuring piano soloist Anne Akiko Meyers, and continued through August 9. If you can only go to one event, go along on August 1 when the world's most inspiring clarinetist, Richard Stoltzman, will perform Mozart's Clarinet Concerto, a work he plays with matchless depth and sensitivity.

1-800-BEETHOVEN for information.

The Pittsburgh Symphony Orchestra has adopted Great Woods, in Mansfield, Mass., as its summer home. Their season begins this weekend with a gala opening concert, featuring piano soloist Anne Akiko Meyers, and continued through August 9. If you can only go to one event, go along on August 1 when the world's most inspiring clarinetist, Richard Stoltzman, will perform Mozart's Clarinet Concerto, a work he plays with matchless depth and sensitivity.

1-800-BEETHOVEN for information.

The Monadnock Festival brings great music to many locations in New Hamp- shire. Best of all, most of the concerts are free. Two events which do require payment for admission are, nonetheless, well worth the price. James Bond is known for his magical concert with the BSO's strings came through with the most sensitive of accompaniments; the cells section, in particular, was on superb form. Price, completely caught up in the role, sang dramatically, ending with a tremendous crescendo. "Paris, Paris, Dio," from La bohème, was set more involved, her crusty full-blooded singing painting vivid pictures of deepening torment and despair. Ozawa's troops once more played a crucial catalyzing role, with urgency present.

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Charlestown is a estate on the grand scale in Ipswich. It has undulating lawns with splendid views of the ocean and offers ample opportunities for recreation. The estate's museum, the Charlestown Museum in Charlestown, is open to the public. For more information, call 366-7774.

Castle Hill is an estate on the grand scale in Ipswich. It has undulating lawns with splendid views of the ocean and offers ample opportunities for recreation. The estate's museum, the Charlestown Museum in Charlestown, is open to the public. For more information, call 366-7774.

By J.R.