YUE/GOODSON RECITAL
Cheney Yu G and Kenneth Goodson '89, MIT Chamber Music Society concert.
Killian Hall, December 14.

PRO ARTE
Pro Arte Chamber Orchestra.
Conducted by Larry Hill.
Heath's The Creation.
Sanders Theatre, December 13.

BY JONATHAN RICHMOND

JOHN OLIVER KNOWS how to work wonders with the human voice. Hot on the successful Killian Hall debut of his MIT Chamber Chorus, two of his choristers—Cheney Yu G (also in the Tanglewood Festival Chorus) and Kenneth Goodson '89—gave a delightful recital, accompanied by An-Na Liu at the piano.

Yue's supple soprano shone out during the afternoon's opener, Purcell's Sound the Trumpet.Cole was rendered with an appreciation of the music's intricacy and beauty with grace. Goodson, meanwhile, contributed a firm baritone: the two went well together. Purcell's Lost is My Guest was sensitive, with an intimate sense of pathos. Goodson followed with selections from Schubert's Die Winterreise, Op. 89. He demonstrated an affinity for the words of the text, protrucing the German with clarity and an understanding of its meaning.

Goodson has a voice that can wax lyrical to illuminate the beauty of each word. At the same time, he understands the importance of discipline, and has the control to generate suspense. The feeling of desperation, the urgency generated in Earnest was particularly notable.

Cheney Yue sang Fid, chi sapete from Le Nozze di Figaro prettily, but blandly. There was none of the electric boyish eroticism, none of the painting of a cherub sighing for the impossible love of a Countess. But in La Spetra de la Rosa from Les Nuits d'Ete by Berlioz, Yue came into her own, showing surprising maturity in an involved and beautiful performance. There were fine shades of coloration, too, in Faites-lui mes aveux from Gounod's Faust, underlining the meaning of the text with a glowing expressiveness.

The official ending of the concert came with Le ci darem la mano, a seduction scene from Mozart's Don Giovanni. It was nicely sung, but rather too cutely. Goodson acted the diffident youth, rather than the experienced lecher. Vocally he seemed to be more of a Schubertian dreamer than a Mozartian womanizer.

Up to this point An-Na Liu had been providing a clear and accurate accompaniment. For the encore, Summertime, by Gershwin, Goodson took the pianistic driving seat, propelling Yue into a radiant rendition of this much-loved work. Her singing was full of suggestion; she provided a tour of the piece, providing views from many angles and leaving everyone feeling warm about John Oliver's two talented students.

ARRY HILL'S PRO ARTE CHAMBER Orchestra is one of Boston's musical treasures, so it is tough to have to report that their final concert of 1987 was a disappointment. Perhaps part of the problem was that the work on offer, Haydn's The Creation, had been given the ultimate euphoric treatment during the Boston Early Music Festival the previous summer, and Hill's presentation, though good, simply paled in comparison. The fact is, though, that I left Sanders Theatre unmoved, struck with the overall flatness of the performance.

Jayne West had put in some lovely lines, but the other soloists, Frank Kelley and John Osborn, seemed unable to enter into the spirit of the piece. And there was little sense of interaction between Osborn's Adam and West's Eve.

The Back Bay Chorale appeared to be on good technical form, but uninspired: they read the notes, but not between the lines. The orchestra played well, too, with some moments of delight, particularly from the woodwinds. The ensemble was, nonetheless, too subdued for the most part, unwilling or unable to enter into the effervescent world of Haydn's jubilant music.

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