New G & S troupe acquit themselves with flying colors

TRIAL BY JURY
By Gilbert & Sullivan
Orchestral works by Elgar and Sullivan.
The MIT Gilbert and Sullivan Players.
Room 6-120, February 11.

BY DEBBY LEVINSON

U

ually, a flying group like the MIT Gilbert and Sulli
n Players finds it difficult to attract an audience or field any
support in the community. Fortunately for those "die-hard Savoyards," as they call
themselves, they have received tremendous support in the MIT and Harvard com
munities, and if Saturday's performance was any sort of litmus test, they will continue to
get it.

After the traditional singing of "God Save the Queen," the afternoon's program began with Sir Arthur Sullivan's first major work, Music to "The Tempest," which fell a little flat in the opening passages, but soon picked up and displayed a good sense of balance and dynamics, particularly in the violin section. While the second movement was dismal and uneven in tone, the third movement was strengthened by the performances of Albert Lew '91 (violet), Jenny Weintraub '90 (clarinet), and Edward Norton G, whose flute playing was outstanding. A recurring problem in this piece was a general weakness in the quieter sections, a problem which can easily be corrected.

The two complementary selections by Sir Edward Elgar, Chamber de Nuit and Chamber de Minuit, were much more together — the second piece sweet, light, and pleasant. Chris Moore '90 offered a fine, moving French horn solo in Chamber de Nuit that set the tone for the entire piece. Once again, the orchestra weakened in the quieter sections, almost sounding out of tune. The final orchestral selection was the Overture to "The Pirates," music from Gilbert and Sullivan's first and least successful opera, The Pirates of Penzance and HMS Pinafore. Louis Toth '89 played his cello solo smoothly, but the entrance of the rest of the orchestra was ill-timed and met at all together. They played like more of a unit later in the piece, but this lack of cohesiveness is definitely the orchestra's biggest problem. They show great potential, but they still need work.

As for the performance of Trial by Jury? To quote GSP President Andrew Marc Greene '91, "If you like P.J. Law, you ain't seen nothing yet." It requires great effort and talent to adequately perform Gilbert and Sullivan operas if one has neither an English accent nor a powerful voice, and if the players lack the for
mer, not a single one is lacking in the lat
ter. Michael D. Mendyke '89 (the Usher) had both a formidable stage presence and voice and was one of the outstanding performers. Lisa Ann Kuneman, "Angel
line," has a crystalline soprano ideal for further work in either classical or light op
era. Rest of all, the entire cast acquitted strongly. In a modern American musical, enunciation may not be of absolutely cru
cial importance, but to mumble through Sir William Gilbert's brilliant, tongue
twisting lyrics would be unforgivable. Even if copies of the libretto had not been handed out beforehand, the lyrics would still have been comprehensible, quite a feat for a relatively untrained cast.

The Gilbert and Sullivan Players are planning a spring production of The Pirates, or Bunthorne's Bride. If their performance of Trial by Jury is any indication, their future performances should be a spectacular production indeed.

Feltsman fires up audience with exuberant encore

VLADIMIR FELTSMAN
Concert of works for piano by Mozart, Mussorgsky, and Ravel.
Presented by the Wang Celebrity Series.
Symphony Hall, February 10.

PAUL MARELY
With Judith Gordon.
Concert of works for and joining piano by Beethoven, Schubert, Schoenberg and Martinu.
Jordan Hall, February 9.

BY JONATHAN RICHMOND

O

ne thing for certain: Vladimir Feltsman surely knows how to cut a good encore. Vladimir Feltsman brought Friday night's Sympho
ty Hall concert to a close with first an ar
rangement by Ziloti of Beethoven's Appassionata, and then an encore, a dansette version of "Festive" from Chausson's Poeme. Feltsman went as extravagantly slow as possible, making the piece a heavily romanticized one. Certain listeners did have a deep-felt expressiveness to

Vladimir Feltsman gave a recent piano recital at Symphony Hall.

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