Bylsma, Gibbons captivate with Vivaldi, Bach program

ANSER BYLSMA AND JOHN GIBBONS

Anser Bylsma, cello, and John Gibbons, harpsichord, Program of Vivaldi and Bach, Tsu Performance Center, Nov. 5.

By JONATHAN RICHMOND

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S I WRITE, I AM LISTENING TO cel- list Anser, Bylsma performing Beethoven's Sonata No. 1 for Piano and Cello, Op. 5, No. 1 (Elektra-Nonesuch 5 79123-2). This is one of my favorite recordings, not only because it caused Beethoven in such an ap- ratusful, light and, because it inevitably generates a feeling of happiness, deli- p. Bylsma is the world's leading perform- er on original instrument cellos, and his tone never fails to captivate. His sound conveys untold depth, yet he projects it with a freshness and ease which makes it seem effortless.

Last Saturday night he presented a pro- gram of Vivaldi and Bach, together with harpsichordist John Gibbons. The three

Vivaldi sonatas they performed are indeed remarkable for their invention, conveying operatic and even tuneful qualities rarely seen elsewhere in Vivaldi's output. Bylsma

chose a relatively straightforward ap- proach, achieving the more decorous

ambience of time with Christoph-Colin on his recording of these works with Christoph- Hoefnagel. It is a wonderful recording, but

wonderful in different ways. In doing so, Bylsma illuminated the myriad and ab-

orbing nooks and crannies of Vivaldian, producing smiling sounds that applied it to many a tired mind.

Bylsma also performed the Bach Suite

No. 4 in G, BWV 1007, giving it a

more intellectual touch than for the Vival-

di, while not losing sight of its humanity.

The performance, detailed playing, but it

was an exercise in song, and one could not

but be holed by his cello; which song,

John Gibbons also played a solo piece, Bach's Concerto in the Italian Style in F

BWV 971. It was done competently, and

not without excitement, but it was overall a bit on the dry side, and did not show

Gibbons at his best.

Kinnell's work celebrates life and nature

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ness at her MIT appearance last spring, and Kinnell returned the favor by reading

Olds "The Hermit." Unlike his previous

portraits, which marshaled poems of similar topics, Kinnell chose to countercouple Old's "Hermit," troubled musings about her father's death with "After Making Love What Happens Next," about his son coming to greet his parents after the act that once created him.

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* Giovanni Hidalgo, conga drum virtuoso*

*One ticket per MIT student ID*

*Reservations may be made on PERSON ONLY at the Office of the Arts, E15-205*

*Valid MIT student IDs must be presented*

*Round trip transportation provided*

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