Welcome back to Roger Norrington, whose concerts at the BSO last season showed something special from the orchestra.

Above all there was energy — the musicians had the hallmark Norrington feel of a dance, a lusty and enthusiastic dance.

First came a Berlioz overture, done as only Norrington knows how. Fast-paced, tightly-woven, and fun, it brought a celebratory start to the evening.

The rarely-performed Symphony No. 6, "Fantaisies symphoniques," composed for the BSO by Martinu, came next. This is a complex work, but Norrington evoked a performance of complete clarity, full of drama and intensity. There was a mystical element in the glorious mix of sounds we heard.

The program ended with Mendelssohn's Symphony No. 5, 3rd movement given, yet full of pathos. The piece progressed with a dance-like liveliness, but was majestically-staged as well. The chorus, "En Jete Burug to honor Go," was played beautifully, in a safely pen-etrating way. This was a great performance.

The most unusual item on last Saturday's program from the Cantata Singers came from MIT composer John Harford, and featured MIT staff member Chris Raymond. Harford's Eagle's Song, dating from 1744, is a painful work, and intentionally so: his music sets poems by Emily Dickinson on themes of death. Raymond's staging was intense, and marked by theensemble led by David House. Listening to this work was in some ways an unnerving experience — the music, like death, seemed to grip ever harder as the end approached. But art does not have to be pretty to be worth paying attention to.

The most successful items on the program were the works by Schütz which opened the evening. The motets from Gesùliècchio Chorwurc were sung by both soloists and chorus with purity and control, surrounding the audience with ethereal beauty.

There were some promising aspects to the performances of the Nightstage program, in which with the program ended: Jeanne O'Connor's "Ete Russeau." Eta was particularly piquant. Both chorus and orchestra projected strongly, and this was an enjoyable ending to the program, if not one showing the full ergi-

ugnity of which David House and the Cantata Singers are capable.

THE ARTS
Norrington creates energy with the BSO; Cantata Singers find new intensity

BOSTON SYMPHONY ORCHESTRA
Conducted by Roger Norrington
Program of works by
Berlioz, Martinu, and Mendelssohn.
THE CANTATA SINGERS
Conducted by David House
Works by Schütz, Harford, and Mozart.
Jordan Hall, Jan. 25.
By Jonathan Richmond
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