

Handel & Haydn in tune with The Modern Jazz Quartet

HANDEL & HAYDN SOCIETY THE MODERN JAZZ QUARTET

Bach Variations.
Symphony Hall.
Feb. 21 and 23.

By Larry McGovern
ARTS STAFF

Christopher Hogwood, director of the Handel and Haydn Society orchestra and chorus, is to be commended for bringing together two genres of music — Baroque and jazz — in last weekend's performance of *Bach Variations*. What could have been a confusing event for the audience resulted in an evening of music fulfilling to both classical and jazz fans. The H&H performed with emotion and grace reminiscent of a true Baroque orchestra. However, it was Hogwood's unusual innovation — the Modern Jazz Quartet — that stole the show.

Although it was not Hogwood's intention to draw parallels between jazz and Baroque, MJQ was indeed the perfect choice for a jazz

counterpart to Bach. In the 1960s, the group was a leader in Third-Stream music, a combination of classical and jazz. John Lewis, pianist for MJQ, has infused the elements of Baroque music into many of his compositions. Throughout their history, MJQ has shared the stage with symphonies and string quartets in over 60 concerts. For obvious reasons, they have often been termed the most "classical" of jazz ensembles.

The concert program alternated between Bach compositions played by the H&H and music by the MJQ from their 1974 album *Blues on Bach*. Hogwood led his 20-piece period orchestra on harpsichord through an impassioned rendition of Bach's *Sinfonia in F*. Following a break for the MJQ, the orchestra continued with the *Concerto in C Minor for Oboe and Violin*, with impressive solo work by oboist Steven Hammer and violinist Linda Quan. MJQ's performance continued the young vitality that has been their trademark for 40 years, although the music conveyed a touch of sorrow for the absence of

drummer Connie Kay, who is currently in the hospital recovering from illness. MJQ performed as a trio on Sunday night, with John Lewis on piano, Milt Jackson on vibraharp, and Percy Heath on bass. Their repertoire included "Don't Stop this Train," based on a Bach fugue from *Clavierbuchlein*, "Alexander's Fugue," in reference to Bach's son, "Blues in B," "Blues in A Minor," "Blues in C Minor," and yes, "Blues in H" (hence

Blues in BACH).

Sunday's concert was heightened with a magnificent performance of the *Brandenburg Concerto No. 4*, including both the soloists from H&H's previous concerto and the talent of Roxanne Layton on recorder. Without break, MJQ continued with the theme in spirited playing on the John Lewis composition "Elemental Bach," ending the concert fittingly by immortalizing Bach in jazz.

Goodson concert expresses the essence of a romantic

THREE SONG CYCLES OF ROBERT SCHUMANN

Kenneth Goodson, baritone.
Laura Dahl, pianist.
Liederkreis, Opus 39.
Killian Hall, Feb. 25, noon.

By Allison M. Marino

Rustling leaves, twinkling stars, and lonely forests interweave the twelve miniature pieces in *Liederkreis, Opus 39*, a song cycle of the quintessential romantic Robert Schumann. Unlike *Dichterliebe, Opus 48*, a Schumann song cycle with a continuing storyline that Kenneth Goodson performed earlier in February, *Liederkreis* is a collection of individual scenes from a novel of Eichendorff, linked by associations only.

Goodson prefaced each song in this afternoon student recital with a spoken translation, which worked well in the comfortable atmosphere of Killian Hall. His speaking was crisp and at times humorous, for he was able to convey conversation more effectively in speech than in song. A sweet moment was his sly portrayal of a hunter who happens upon a beautiful woman deep in the forest. He is quite satisfied with himself until he realizes he will soon meet death in the forest with a lovely, but deceptive, witch! Death is yet another theme of *Liederkreis*, but not an ominous,

unpleasant one. It's the destination of an emotional journey — peaceful, ironic, or otherwise — among such romantic favorites as bursting joy, lost love, and loneliness.

Goodson best conveyed the sincere and often shifting emotions implied in Eichendorff's verse with his voice. With minimal body gestures, Goodson's facial expression added to his captivating singing to lift the audience from Killian Hall to the banks of babbling brooks and the depths of isolated castles, to experience life's emotions with various star-struck and melancholy wanderers.

Laura Dahl gracefully supported Goodson on the piano, naturally altering tempo and dynamics with him throughout the varied miniatures. In "Moonlit Night," Goodson sang of his soul flying homeward; after the verse ended, Dahl continued, somehow conveying the nebulous image of a soul in the wind.

Goodson executed the final song, "Spring Night," beautifully. True to the cycle's romantic essence, "Spring Night" was triumphant and hopeful, yet not fully resolved. This fortissimo climax, as well as the rest of the cycle, could have been even more expressive had Goodson exercised a softer dynamic range.

Liederkreis, Opus 39, was the second in a series of three performances of Schumann song cycles. Don't miss Goodson's last performance, of *Liederkreis, Opus 24*, at noon on April 3. The performance will be held at Killian Hall and it is free.

REACH FOR THE POWER. TEACH.

No other profession has this power. The power to wake up young minds. The power to wake up the world. Teachers have that power. Reach for it. Teach. For information call:

1-800-45-TEACH.

Recruiting New Teachers, Inc.



This space donated by *The Tech*

Hi-Tech Careers Close to the Art.

When Adobe gave the world PostScript® in 1983, we ushered in a new age of communication. A new technology that uniquely fused the artistry of typography with the genius of computer technology.

Today, PostScript remains THE industry standard worldwide. Joined by an amazing line of new products, including Adobe Illustrator®, Adobe Photoshop™ and Adobe Type Manager®. At Adobe, we're committed to pushing the boundaries of possibility.

Our people thrive on excitement...insist on making a difference...are dedicated to creating bold new software products designed to optimize the fine art of communication. So naturally, we provide them with the resources, environment and creative space needed to ensure success.

MEMBERS, TECHNICAL STAFF

■ Develop microcode and software for a high performance outline font graphics coprocessor. Development will be done in a mixture of "C" language software and application-specific microcode running on a custom ASIC which scales and rasterizes outline fonts at very high performance levels (the Adobe® Type 1 Coprocessor). Requires BSCS/EE, MSCS/EE preferred. Familiarity with graphics software technology preferred.

■ SPD Printer implementation. You will be involved in complex software design, implementation, debugging, maintenance, and customer interface on technical issues. Requires BSCS or equivalent experience. Experience reading "C" code (written by others), AT & T UNIX® and applicable part-time work or relevant project experience desirable.

■ Design, implement, debug, integrate, deliver, document and support a variety of functional elements for PostScript Level-2 software for imagesetting environments. Degree in CS, CE or EE with significant software-oriented work; or in Mathematics with significant CS work. Advanced degree a plus.

We're seeking professionals with coursework and laboratory work in as many of the following areas as possible: graphical processing and rasterization for printed output of fonts, geometric forms or scanned images, graphic arts image processing (especially for color-separated output), communication protocols, real-time operating environment, embedded control systems, device drivers, porting, PostScript language programming, "C" programming language, AT & T UNIX development environment, software

subsystem integration and assurance; systems analysis and troubleshooting at the integrated level and performance analysis/tuning.

Summer internship or co-op work experience (software and systems emphasis), as well as demonstrated ability to work with all levels of the organization to produce a deliverable product, is required.

■ Summer Intern Position: Develop microcode for a high performance outline graphics coprocessor. Your involvement will be experimental in nature, leading to the development of a high quality anti-aliased font generation. Candidates must be a Computer Science student and have completed their 3rd year of studies. Applicants with a BSCS/EE who are pursuing graduate degrees, as well as familiarity with graphics software technology, are preferred.

**PLEASE SIGN UP TO MEET WITH
US ON MARCH 16, 1992.**

Adobe offers an outstanding compensation package. If you miss us, please send resume or letter to: Adobe Systems Incorporated, Dept. CRM, P.O. Box 7900, Mountain View, CA 94039. We are an Equal Opportunity Employer.

Adobe Photoshop is a trademark and Adobe, The Adobe Logo, PostScript, Adobe Type Manager, and Adobe Illustrator are trademarks of Adobe Systems Incorporated registered in the U.S.A. and other countries. UNIX is a registered trademark of AT & T Information Systems. ©1992 Adobe Systems Incorporated. All rights reserved.

ADOBE Adobe Systems
Incorporated

WASTED YOUTH.



This space donated by *The Tech*

ONLY YOU CAN PREVENT FOREST FIRES.

Take Kaplan for a TEST DRIVE!

Give us 90 minutes and we'll show you:

- How Kaplan can improve your LSAT, GMAT, GRE score!
- Test Taking Strategies that work!
- Graduate School Admissions Tips!
- Why Kaplan is The World's Leading Test Preparation Organization!

Test Drives will be held at:

Boston..2/24/92..6 pm

Newton..2/27/92..6 pm

Cambridge..3/1/92..1 pm

Seating is Limited - Call Now!

1-800-KAP-TEST

ASK ABOUT OUR HAVE A HEART CAMPAIGN