In the final piece of the evening, Janowski and the BSO distinguished their performance of Beethoven's Fifth Symphony with immense, sensitive interpretation of the ethos passages, notably the obese size of the first movement and almost all of the adagio second movement. Delicate, breath-taking, and engagingly rich, the transition fixed the third to the final movements was not only the ultimate turning point in the symphony's development, but also the highlight of the concerto. The performance accentuated the righteousness in the cared woodwork high above the orchestra bearing Beethoven's name.

Soloist and conductor Malcolm Lowe set the angular cosmical atmosphere of the BSO's March 28 performance in Spotis' Piano Concerto No. 8. In Spotis, an early Romantic, wrote the piece for the opera-minded Italian audience of the early 1800's, clearly mistaking operatic form with recitative and aria-like sections. Unlike the Bartok Piano Concerto No. 1, the distinction between orchestral and solo sections was clear. Additionally, the bulk of the piece's emotional content resided in the violins, while the orchestra maintained a more Classical character.

Janowski shows his skill and charm while leading BSO

BOSTON SYMPHONY ORCHESTRA
Mark Janowski, Guest Conductor.
March 21.
Messiaen. Unokiezine.
Barak. Piano Concerto No. 1.
Beethoven. Symphony No. 9 in C minor, Opus 67.
March 23.
Spotis. Violin Concerto No. 8 is A minor, Opus 47.
Strauss. Metamorphoses, studi for 21 solo strings.
Haydn. Symphony No. 99 in E-flat.
By Allison M. Marino

M e r k Janowski, a regular conductor of the Symphony Hall since 1989, led the BSO with style and finesse. His fine control of the orchestra was readily apparent, as was his comfortable approach; no musical genre fazed Janowski as he convincingly directed Classical, Romantic, and Modern works. Composed in 1989 by Olivier Messiaen in honor of the 200th anniversary of Mozart's death in 1791, the American premiere of Unokiezine opened the BSO's March 21 performance. Despite Janowski's conducting charm, the lack of substantial thematic content in this sheet work could not be masked. Unokiezine !s a knozous reminder of a side of Mozart's life in its uncertainty, meekly quality, but was not immensely reminiscent of Mozart's vibrancy and exceedingly clever compositional style. The application applauded only politely.

In contrast, the Bartok Piano Concerto had a definite character — colorful and intensely percussive. Soloist Zoltan Kocsis and the orchestra were thoroughly integrated — the piano was primarily treated as an extension of the percussion section, not a melodic vehicle. Tambour, side drums, bass drum, and cymbal proved the piano for center stage. The tension and energy of this rhythmic fortress hung in the air as every raised drumstick portends the impending percussive expression, adding an enjoyable visual aspect to the shredding vocal rhythms. Rhythmic precision and crispness reigned throughout the concerto, even in the emotional piano sections of the adagio.

Woody and Wesley make White Men Can't Jump enjoyable

White, from Page 11

Forrest) refuses Gloria the money, the two nevertheless get the men to enter a two-on-two tournament with a grand prize of $5,000. It soon becomes apparent that Billy's personality is not a back-stabbing one either. It's certainly not a back-stabbing one either. It's certainly a character that Sidney's street buddies know. His values isn't just hidden away beneath the husk. Billy is streetwise, but he's not a back-stabber, he's not a back-stabber. With Lowe and Janowski both on stage, Symphony Hall seemed more like a family gathering than an auditorium full of strangers. Richard Strauss's Metamorphoses followed the Spotis concerto, concluding the first half of the March 28 program in a melancholy mood.

Joseph Haydn's Symphony No. 99 apparently ended Janowski's guest appearance. The symphony was marked by the full exclamation sound characteristic of late Haydn, as well as by Haydn's appealing use of rhythmic motif. Janowski truly appeared in too element. Conducting never looked more like fun as he swayed and gestured, managing the orchestral sound to perfection. He gave the Vivace finale just the light character, evoking an audible giggle in the audience and even a few smiles on stage. Haydn's musical world unfolded this delightful movement with a "fake" ending and some cute call and response sections in the woodwinds as the symphony drew to a close.

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