The orchestra impeccably exhibited balance between its sections, and rounded out its dynamic shadings beautifully. The French horn portrayed Don Juan searching for his ideal woman especially expressively and the oboe established more pacific and serene thematic material.

The piece climaxed with a stunning dissonance, paused abruptly, and closed with violin tremolos to embody Don Juan’s frantic struggle for his life, as he allowed himself to be slain by an avenger of one of his enormes crimes. Without question, Bychkov led the orchestra to portray Don Juan as more of a psychological drama, and not as a playable account of a mere changer of women.

Next on the program was Mozart’s 20th Piano Concerto, known for its conflict between the piano and the orchestra. The theme of conflict was developed from the beginning, where the cellos and violins begin competing for the melody, symbolizing the forthcoming struggle between orchestra and soloist.

From his entrance, Collard performed cleanly and remained stylistically true to the piece. Classically structured, this concerto can be viewed as a romantic struggle between the piano and the orchestra. They interchanged lines smoothly and with brilliant execution, WHETHER between agitated scenes or meditative passages.

The cadenza of the first movement included difficult rapid scales, arpeggios, and trills, while the rest of the passage revealed more subtle, meditative playing. The drama of the first movement was not exaggerated, and the heroic main theme was brought out by the horns distantly.

The orchestra enwrapped the piano in this beautiful, almost as cruel as Deborah’s bitter tongue, which is ashamed when she introduces her dear

Nevertheless, Nora loves Con unconditionally. She is still married with the guilt of having made love to him before they were mar- ried, but she would rather burn in hell than divorce him. This, however, is not acceptable to Con. She takes his abuses meekly, as though it was her punishment as a sinner, and yet her eyes sparkle in the pride of her love. A woman of such tremendous subtle strength under pressure can also be a strong woman, but her status does not happen at all. Melior plays the humility and power in her Frail character without mortising to emotional hooks.

Sara’s bitter tongue is almost as cruel as Con’s; its severity is more acceptable only because she uses it as a constant attempt to open her father’s eyes. She works hard to help her mother, and tries to protect her during Con’s drunken rages. But at the same time, she is ashamed when she introduces her dear daughter, Sara (Elizabeth Marvel), now 20 years old, despises Con’s cruelty and unde- served privilege, and takes every opportunity to make her hatred plain to all within earshot.

Sara’s first mentions Simon with a combina- tion of restrained anger and love story. It is

Sara later moves to New York with her mother, and tries to protect her during Con’s drunken rages. But at the same time, she is ashamed when she introduces her dear daughter, Sara (Elizabeth Marvel), now 20 years old, despises Con’s cruelty and undeserved privilege, and takes every opportunity to make her hatred plain to all within earshot.

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