

# Classical music concert review

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Review of a Classical Music Concert: For quite some time, there has been news about the Philadelphia Orchestra due to the bankruptcy filing resolution of the board of the very band. Among the primary American orchestra, the Philadelphians have been the first to proclaim bankruptcy. By making this decision, the band has generated an impulse of doom that echoes in the whole industry of classical music in America. The long cultivated controversy was silenced as the Philadelphia Orchestra staged a show on the Tuesday night in Carnegie Hall with Charles Dutoit, being the chief conductor. Igor Stravinsky displayed a unique and diverse work program that included the opera-operated Oedipus Rex, and the sunny ballet score Apollo. As a consequence, the dark and light contrasted with each other meaningfully which revealed two entirely different aspects of the neo-classical era of Stravinsky. Since the very early days of this band in which, Leopold Stokowski used to stand over the podium, the dark and luscious string melody has been the fundamental identity of the Philadelphia Orchestra. The very spellbinding effects of sound were quite noticeable in the Apollo performance, which is a work essentially and solely meant for strings. In every section of the Apollo, the main players sing solos. From the neo-classical elegance work, the Rite of Spring's tribal thunder, Apollo tends to identify a unique Stravinsky. On the other hand, the heavy chords which jarred and marked the Oedipus Rex's initial bars were entirely opposite in the effect they cast. In the Oedipus, the all-male Latin chorus had been beautifully combined with the massive rough percussion and brass blocks. This reminded the audience of the masks and marble of the Greek tragedy. An omniscient narrative put forth an explanation for every event that made

part of the Oedipus' downfall even before the event actually happened. No actions of the Sophocles' Latin setting whatsoever were featured onstage. One could call it the best opera to be done in the setting of a concert without any doubt. Confidence was poured into the very first act of the work of Tenor Paul Groves. The same confidence magically transformed into panic as time went by. The roles of Messenger and Creon were doubled by Baritone Robert Gierlach. Although his voice was very sweet and fine, he could not manage to make it heard at the full blast of orchestra. The entry of Petra Lang on the stage in the form of Jocasta was quite interesting and memorable for the audience, though her tone sounded quite rough and annoying in the final scenes of hers with Oedipus. However, one got to think that the panic she expressed might have raised from her curiosity to know her husband. The sound blocks were manipulated with an Athenian crew's ease by Mr. Dutroit despite the fact that the orchestra often went too heavy and made the soloists overwhelmed. The band played orchestra with extreme accuracy and precision. The trombone tones were quite rich and audible. The Philadelphia Singers Chorale comprised men who acted so beautifully as to cast a very strong image of the citizens of Thebes, which was caught in the plague. They all looked too terrified upon their king's destiny. David Honey's narration was full of sympathy and strength. It was, undoubtedly, one of the best concerts I have ever attended so far. The Philadelphia Orchestra band's performance was spell-binding. The performers had cast a magic on the audience with their excellent showmanship. Among the audience were people of all ages ranging from infants to sexagenarians. I could not see any difference in the emotional excitement and involvement of a seventy year old man on my left

and a five year old girl on my right. In the midst of the flashing lights, the musicians commenced a special jive. Their gestures were made more prominent by the spotlight in which the musicians stood. I was amazed to see Charles Dutoit wearing a very sophisticated look. I had never seen him this involved and immersed in his work ever before this concert. His boots were quite visible in the Tweet. They would often interact with one another off the mike. Nonetheless, this never had any indecent impact on their companionship and performance, both individualistic and collective. Because of the controversy surrounding the Philadelphia Orchestra in these days, I did not expect the band to be in good shape! I was very skeptical about whether or not I should be attending the concert. However, I finally made it to the concert and enjoyed it too much to repent having gone there.