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**Tschaikovsky's
Iolante beautiful**

by M. Lynn Briand

Victor Yampolsky, musical director of the Atlantic Symphony Orchestra, certainly put everything on the line recently at the Rebecca Cohn. The beauty hinted in the opening phrases of Peter Tschaikovsky's last opera "Iolante" was incessant till the final ensemble. The plot, based on the moral of the endearing strengths of truth evolves as a king vows to keep his daughter in ignorance of her blindness, and she discovers the affliction through love's potency.

On stage were more than 20 vocalists, including four guest soloists: baritone Peter Bacza, bass John West, tenor Misha Raitzin and soprano Colette Boky of the Metropolitan Opera. Also, there were six soloists familiar to Haligonians: baritone John MacDonald, tenor Glyn Evans, bass George Evelyn, soprano Shiela Piercy, mezzo soprano Elivra Gonella and contralto Jacqueline Harmer, and the Pro Musica Singers, a 20 voice choir directed by Fredrick Mooney.

Under Yampolsky's controlling

baton, all the scenes visually missing were painted impeccably with the music. At times, the music almost buried vocal production but generally the conductor balanced the two well in the not-too-sensitive auditorium. Truly both the romanticism and fury were captured. To my chagrin, the positioning of the soloists - behind the orchestra and in front of the chorists - proved less pungent, hindering the production.

The flair added by Misha Raitzin, the only soloist to perform the work in the original language of Russian, was moving; yet the language impeded the plot's continuity as others performed in English. His security in the role, evident with his rarely mentioned score, emphasised both his and Tchaikovsky's outstanding musical quality.

Together with the rich tones of Peter Bacza, and the warm and full sound of John West as well as the evoking finesse of Colette Boky's voice, the climaxes were undaunted, totaling the evening as one of the finest performances in the ASO's season.

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