Lowell House Opera

Yossel Solomon: work of genius

By Michael K. Dowe

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March 8, 7:20 p.m.: Latrav at The Paradise, Rock Club. With C.J. Launay photography. These are supposed to be Latrav singing for us at the box office, but I simply pull up a piano, a microphone and the best backing band you can imagine for a gig with no bus. As we walk down the long corridor, we can hear the thrumming of the engines, the roar of the audience, the music pulsing through the air. By 7:30 p.m., I’m simply punk’d like a michelin tire. It’s Latrav and the only thing that I can hear is his voice, along with other members of the group and some girls who work in a telephone box. In a few minutes, I saw the boy of my dreams. Latrav saw me and a smile spread across his face. I could take a picture. My heart was a little sickened at the thought of his music and my writing, but he autographed a page in my CD. As I was about to leave, I heard him say: “Don’t call me but if you do, please get back to me. But I’m going to have my cut.”

But, the impressive: His depiction of this small-time essay in general good was so well done, that you could almost feel the soul and spirit of it. And as well as being a great director who could make the best of it, he is a great musician. He is the one who has purchased a second-hand violin. His passion for music is so profound, and at one point, it did seem like the presence of God. The plays are all essential. The main character is playing sold-out for many of the darker and more critical models. The musical Patel is the native Yossel with the music, the piano, in a magical passage. But the poetic balance with the observation, the patterns of the night, the rhythms of the night, the passion that is shared with the other Yossel’s father, but also with his soul.

Once Yossel is successfully transferred from the ghetto, Latrav comes to his senses and begins to think. But, that brings on Fania, a young, beautiful and sensitive music student. Fania and Yossel are in love and they decide to get married. The Yossel family is pleased and Latrav is happy. But, there are some problems. Yossel’s father, Latrav, is not happy with the marriage. He wants his son to marry a woman from the same family. Latrav is angry and he refuses to go through with the wedding.

The whole musical picture there is of the primordial we have injected into this Yossel who has this incredible ability to foresee and experience the suffering of others. He is a work of art that is filled with beauty and power.

What’s significant about Bereshit? What are your current inspirations doing part of the interpretation. Was Chopin an influence?

The libretto is written by Paul Soper’s Shmulik was exceptional. He articulates a nuanced, emotionally charged production of the Kaddish that he espouses. The Shmulik solo, his depiction of the greatest music of all time, is deeply moving. The music is so moving and inspiring. It’s the music that the Yossel family hears. It’s the music that the characters hear. It’s the music that the audience hears. The music is so moving and inspiring. It’s the music that the audience hears.

Shmulik is not only a great singer, but he is also an excellent actor. He was able to bring his characters to life in a way that made them believable and real.

The last time we hear Yossel is at the end of the opera. He is singing in a vision to Esther to sing Kaddish at her wedding. Yossel’s father is singing “My prayer,” the rawness of his torment bringing down the house. Esther stands frigidly, while Yossel’s father is singing “My prayer,” the rawness of his torment bringing down the house.

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I think that all of the music in this opera is powerful, and it does a great job of conveying the emotions of the characters. The music is also beautifully composed, and it is very well performed by the cast and orchestra.

However, there are some limitations in the opera. The music is sometimes too melodramatic, and the characters are sometimes too one-dimensional. There are also some problems with the pacing, and the opera sometimes feels a bit too long.

I would definitely recommend this opera to anyone who is interested in opera, as well as anyone who is interested in Jewish music and culture. It is a work of art that is filled with beauty and power.