

## Audio file

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## Transcript

00:00:00 Speaker 1

The following artspeak review was first broadcast on KBME on June 26th, 1999. It was written and voiced by David Skolnick.

00:00:11 Speaker 2

It only took the appearance of violinist Frank Almond Viola's journey Baron and oboist Matthew Dine a new addition to the festival's prestigious faculty roster on the newly expanded packet whole concert stage to wake us up to the glory about to unfold a year of waiting, seemed to have gone by in a flash. The Colorado College Summer Music Festival was back.

00:00:33 Speaker 2

Forsaking at immediately pin to Chamber music, Main St Artistic director Susan Grace so fit to.

00:00:38 Speaker 2

Serve up a.

00:00:39 Speaker 2

Little palate cleanser with an early trio by Beethoven.

00:00:42 Speaker 2

Not at all. The kind of tourist expression normally associated with this great musical revolutionary. The variations on Lacher, MD, mono from Mozart's Don Giovanni were originally written for two elbows in English horn.

00:00:53 Speaker 2

And perhaps lost some of their prettiness with strings.

00:00:56 Speaker 2

However, this eminently charming work gave center stage to dine who instantly distinguished himself as a great player, not only accurate and animated, but for his production of an oboe tone that was just right, not too ready, or can.

00:01:10 Speaker 2

Almond and barren strings fared best in the slower variations where they could revel in the extended line and enhance the sublime quality of the music.

00:01:18 Speaker 2

Horror almost overtook this frothy moment when the hall lights faded to black.

00:01:24 Speaker 2

Perhaps the evenings accompanying thunderstorm had done in the electrical system in total darkness, the musicians wailed on and three seconds later the lights returned.

00:01:34 Speaker 2

Don't try to take away our festival next to work for the unusual combination of.

00:01:39 Speaker 2

2 pianos, 2 cellos, and horn. Robert Schumann's andante and variations. Opus 46 ended up being the most satisfying work of the evening.

00:01:47 Speaker 2

The lead came from the pianos, Bill Wolfermann, Susan Grace, who matched each other through the composers.

00:01:52 Speaker 2

Elegant dialogue with an impressive lightness and agility.

00:01:55 Speaker 2

The cellists Kim skulls and Joanna Garcia, the wife of Jose Luis Garcia, at a first time participant, were at first only adding color to the piano sound, but soon provided a richness that brought a special heart to the music.

00:02:08 Speaker 2

Garcia, sensitively splashing and color skulls providing that unique early romantic aesthetic ache.

00:02:14 Speaker 2

James Somerville making a stunning festival debut, produced an omnipresent horn sound, effortlessly coming and going with total dynamic control.

00:02:24 Speaker 2

Any doubt of his excellence was swept away on a variation demanding and especially awkward to climate or recall.

00:02:30 Speaker 2

It was music to be savored.

00:02:32 Speaker 2

He is Marina Piccinini, the finest flutist in the world.

00:02:35 Speaker 2

Well, she's the.

00:02:36 Speaker 2

Best I've ever.

00:02:36 Speaker 2

Heard her transcription of Richard Strauss is violent Sonata.

00:02:40 Speaker 2

Opus 18 afforded a chance for her to exhibit the full range of her expression while being matched up with the Wolfram, who was now taking his rightful place with the world great speech.

00:02:50 Speaker 2

Dentists, it was exceptional to hear 2 musicians who give their all to every moment of music.

00:02:56 Speaker 2

The biggest question for me was whether Piccinini could match that symphonic quality of the original violin.

00:03:02 Speaker 2

The answer was no.

00:03:03 Speaker 2

However, her reading was better in other ways.

00:03:06 Speaker 2

Where did she get this remarkable variety of total colour which he used to add?

00:03:10 Speaker 2

Unimagined expression to the composers.

00:03:12 Speaker 2

Expansive writing.

00:03:14 Speaker 2

I was stunned by the way she managed the intense long winded climaxes, literally overwhelming the hall with sound.

00:03:20 Speaker 2

It was only in the slow movement where I felt her flute could not match up to the benefits of a violin, unique texture and transparency.

00:03:28 Speaker 2

The concluding performance of the Brahms Clarinet Quintet was distinguished more by individual virtuosity than impeccable ensemble.

00:03:36 Speaker 2

The composer, as usual, composed an Immaculate creation of pristine texture which requires endless hours of rehearsal to be fully realized.

00:03:44 Speaker 2

Not possible in the time available, but what we did receive was wholly satisfying.

00:03:49 Speaker 2

Jose Luis Garcia produced.

00:03:51 Speaker 2

Intimate beauty on 1st violin almond on 2nd.

00:03:54 Speaker 2

Bless the inner harmonies and shown when given solo opportunity.

00:03:58 Speaker 2

Baron was stalward on Viola while doing much to keep the music together and scold.

00:04:03 Speaker 2

Cello had its trademark urgency while keeping the harmonic floor fresh and alive.

00:04:09 Speaker 2

John Manassee on clarinet was all that Brahms could have hoped for producing a rich, flawless sound that was as musically poignant as it was healing to the soul.

00:04:19 Speaker 2

His lead in the Rhapsodic Center section of the Adagio allowed this music to be completely transfixing

00:04:26 Speaker 2

Beg, borrow or steal, but get to these concerts somehow. Everyone seems to get seated. The festival runs through July 9th and even the Free Student Orchestra and chamber performances offer great musical experience. For further information, call 389-6656. This is David Skolnick.