

Audio file

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Transcript

00:00:00 Speaker 1

The following artspeak review is first broadcast on KBME on June 23rd, 2001. It was written and voiced by David Skolnick.

00:00:10 Speaker 2

In past years, this opening concert has conveniently supplied those of us who would proffer criticism, a weak link or two.

00:00:18 Speaker 2

After all, the festival faculty has all but two days to put this music together, but the intensity and virtuosity of the performance left little to be desired and much to rave.

00:00:28 Speaker 2

Once there were empty seats to be found in Packard hold during these concerts, but for the first time not only was the space packed, but people were turned away.

00:00:36 Speaker 2

Personality, intimacy, joy, virtuosity intelligence, communication, humanity remarkably all present from the first rocky Bears sank PS All trio with festival veterans.

00:00:48 Speaker 2

Matthew Dino Bojan Manase on clarinet and Michael Croft on bassoon 5 delightful miniatures of varying style, one to two minutes in length.

00:00:56 Speaker 2

In a first hearing from most in the audience, each realized tuiti through perfect balance animation and careful dynamics.

00:01:03 Speaker 2

Dynamaman assets liquid velvet, matched well with cross energy.

00:01:07 Speaker 2

With the bar now set very high, the next three players, flutist Marina Piccinini, violinist Steven Hirsch, and violist Virginia Baron emerged from Max Reger's almost as obscure but much more challenging serenade in G major, Opus 141 a the composers classically bent, but highly abstracted, writing was gobbled up.

00:01:28 Speaker 2

Other musicians who made this angular entertainment sound effortless.

00:01:31 Speaker 2

The Hayden Esque humor and wit of the opening Vaci gave way to the sweet lyricism of Larghetto, where Piccinni flute remarkably matched the transparency of our string mates.

00:01:42 Speaker 2

That special quality of chamber music was present throughout, whether it was Piccinni fetching flute, Hershey's vibrant violin or barrens.

00:01:49 Speaker 2

Mournful, Viola.

00:01:50 Speaker 2

The players transcended the notes and instruments to simply be there with their thoughts and feelings, even in the wild Presto, where they morphed into dancing marionettes to match the music strange quirkiness.

00:02:02 Speaker 2

From the opening downbeat of the trio arrangement, excerpt of Stravinsky least WADA the soldiers tale.

00:02:09 Speaker 2

I had problems the color and edge of this wild entertainment was lost in its reduction of Ireland.

00:02:14 Speaker 2

Martin Chalifour clarinet, John Manase and piano.

00:02:17 Speaker 2

Sue Grace but the magical performance by shallow far who really was positioned to star in this.

00:02:23 Speaker 2

Arrangement completely won me over.

00:02:25 Speaker 2

His devilish double stop obstacle course of apart peaked in the bazaar, Tango, waltz, and ragtime with his combination of flawless animated playing and delightful theatrical antics.

00:02:35 Speaker 2

Made for one of the most outstanding virtuosic accomplishments achieved in the past decade at the festival, Grayson Menase provided ample support, making the most of their brief moments.

00:02:44 Speaker 2

The spotlight.

00:02:46 Speaker 2

If the Shostakovich Piano Quintet was to be brought to life, everyone would have to be at the top of their game through two days of ensemble rehearsal does not make a musical masterpiece live unless each player, Jose Luis Garcia, first violin Steven her second, Ginny Barron Viola, and the new Kid beyond sang cello and Sue Grace.

00:03:06 Speaker 2

On piano arrived note perfect, artistically enlightened and opened to the miracle of music.

00:03:11 Speaker 2

Exactly what was the case and the.

00:03:14 Speaker 2

Factor really the doing of the connoisseur packed audience.

00:03:18 Speaker 2

So starving for this annual feast of musical magnificence that they enhance the energy for the performers throughout their collective passion and concentration.

00:03:26 Speaker 2

And you can imagine how exciting it was.

00:03:28 Speaker 2

Sang had an immediate opportunity to endear himself to the festival's fateful, with the High register of his cello, expressing the composers burned right from the start, and displayed an elegance, intelligence and intensity in his playing that folds ideally into what this series is about.

00:03:44 Speaker 2

Barons, Viola knows this very well.

00:03:47 Speaker 2

Hirsch Violin was an ideal purveyor of the essence of the art form, supportive and well spoken Garcia, violin, olds, intelligent, rich beyond anyone dream in its middle register.

00:03:57 Speaker 2

Although unsure times in the very top all joined in seedless communication to assure soft akovic is grim and often twisted.

00:04:04 Speaker 2

Message was easily.

00:04:05 Speaker 2

Stud, but it was soo graces piano which impressed the most as she took full advantage of its sparkling percussive impact in dark rumblings.

00:04:14 Speaker 2

Easily realizing a terrifying challenge to her artistry.

00:04:17 Speaker 2

No doubt the intense work in 20th century literature, with Alice Ryback for Cuatro Modulate helped her fingers to go beyond mere accuracy towards.

00:04:25 Speaker 2

Realization of the imagery encoded in the score.

00:04:29 Speaker 2

The breathless intensity of the opening prelude gave way to the soft agony of the fugue, the delirium of the scherzo, the timelessness of the intermezzo and the relief of the finale throughout speak.

00:04:40 Speaker 2

This is David Goleman.