

Audio file

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Transcript

00:00:00 Speaker 1

The following artspeak review was first broadcast on KMOX FM on June 24th, 2000. It was written and voiced by David Skolnick.

00:00:10 Speaker 2

I call it the Holy Artistic trilogy and it's hard to imagine there was a more potent place of worship anywhere on the planet than in Packard Hall last night.

00:00:18 Speaker 2

It all starts with a musical composition, then the most perilous hand off of all to the interpreters.

00:00:23 Speaker 2

Here the composers original intent can be undermined, simply translated, or given a life in a vitality that might not even have been.

00:00:30 Speaker 2

Present in the score itself.

00:00:32 Speaker 2

An accomplishment we've grown to expect from the faculty members of the Colorado College Summer Music Festival, but there is yet one more ingredient in this trilogy, the audience, those who receive the efforts of creator and interpreter, and by doing so, generate a purpose and a meaning to a performance. It was a 730 concert, but expectations and excitement from the audience ran so high that the.

00:00:52 Speaker 2

Hall was essentially packed by 6:55.

00:00:54 Speaker 2

And when violinist Stephanie Chase, flutist Marina Piccinini, cellist Desmond Hoebig, and in this case harpsichordist Sue Grace took the stage to perform the Trio Sonata from Box musical, offering the overflowing house sent waves of drawing and energy upon the performers, even before the first note had been sounded, it must have been overwhelming, and the quartet had difficulty finding its balance in the opening.

00:01:14 Speaker 2

Margot Piccinni flute over shadow chases violin while Basso continuo held ground but still beauty and passion ruled and as the vigorous allegro came in the flute and violin equally blessed us with splashes of color, texture and melody, while grace and ho big round the rhythm to perfection, and andante that shone like fine tapestry, was topped off by an effortless.

00:01:34 Speaker 2

Allegro and the audiences year patient waiting was handsomely rewarded.

00:01:38 Speaker 2

What became obvious is that these artists are uniformly able to transcend their instruments and share their very souls with us.

00:01:44 Speaker 2

Music Schubert often storm on the river was next, and while it never quite met together, it was distinguished by the quality of its ingredients.

00:01:52 Speaker 2

So Grace was now at the piano assuredly ringing out the composer, punch in harmonies and evocative rhythms.

00:01:58 Speaker 2

James Somerville conquered the ever changing drama and dynamics of the obbligato French horn.

00:02:03 Speaker 2

Like a master Craftsman.

00:02:05 Speaker 2

And soprano Marcelo Roland interpreted the highly allegorical and unashamedly romantic text with a crystal clear tone.

00:02:11 Speaker 2

Still, rolands rather grand approached the music, left her collaborators behind, she on the operatic stage as they dwelled in the intimacy of a live.

00:02:20 Speaker 2

A Khachaturian trio was next.

00:02:22 Speaker 2

Chase was back on violin along with Festival scored, Virginia Baron on Viola and they reward the audience with the syrupy sweetness of the composers Gypsy Armenian melodic wanderings.

00:02:32 Speaker 2

What fun is the two women matched each other?

00:02:34 Speaker 2

Slide for slide gesture for gesture Schmaltz for Schmaltz.

00:02:38 Speaker 2

It was an ideal chance.

00:02:39 Speaker 2

Were changed to show off the Soloistic a plum that has made her a favorite of CSO audiences over the years.

00:02:45 Speaker 2

Meanwhile, Grace playing for the third straight piece finally had the chance to really shine a special in the episodic final movement.

00:02:52 Speaker 2

This was no great musical masterpiece, often sounding like film music from a 1940s Hollywood adventure fantasy, but it sure was fun.

00:02:59 Speaker 2

As is usually the case in these concerts, the best was saved for last. A power trio took the stage for rebels masterpiece from 1914.

00:03:08 Speaker 2

This was chamber music of symphonic proportions, which made the performance all the more incredible as William Wolfram piano, Martin Shallowford violin and Hoebig cello took both the bombastic high ground and the contemplated soft gentleness.

00:03:19 Speaker 2

Inherent in the composer's brilliant create.

00:03:22 Speaker 2

For here the philosophy preached so effectively from the keyboard by Wolfram was that every note must be given.

00:03:27 Speaker 2

It's all, regardless of the required effort.

00:03:29 Speaker 2

Individual egos are tossed aside and it was obvious to all the attendants.

00:03:34 Speaker 2

The world waits patiently as the moment unfolds.

00:03:36 Speaker 2

One measure at a time.

00:03:38 Speaker 2

Shallow foreign hoebig were ideal string partners seamlessly trade in the melodic.

00:03:42 Speaker 2

Lead Wolfram displayed his exceptional ability to be a gentle giant at the keyboard, not afraid to bring the sound down to nothing, he had able to explode without warning when the music demands.

00:03:51 Speaker 2

The grandest of the first movement and the playfulness of the scherzo were fully expressed.

00:03:56 Speaker 2

But when Wolfram began the Passaic I, it's passionate.

00:03:59 Speaker 2

Deliberateness grabbed our hearts, making the abandoned the finale even more effective.

00:04:03 Speaker 2

It was a performance I will never forget.

00:04:05 Speaker 2

The music has only just begun at this summer festival, and while it is worth it to beg or steal tickets to the faculty concerts.

00:04:11 Speaker 2

Wedding listers seem to always get in anyway. The student orchestra and chamber concerts are a rich addition to the music which continues through July 11. A full schedule is available by calling 3896655. This is David Skolnick.