

Lifestyle

Concert review: Weekend of Chamber Music

By **MARCUS KALIPOLITES**

For the Times Herald Record

July 22, 2008 6:00 AM

JEFFERSONVILLE — Impressive solo work was on tap Saturday night at the Eddie Adams Farm in a concert produced by the Weekend of Chamber Music.

For its 15th anniversary, WCM called its two-week summer season "Music for All Time," a title derived from Olivier Messiaen's religiously inspired work "Quatuor pour la fin du temps." Serving the French composer well and capturing his deeply felt emotions, violinist Sunghae Anna Lim, cellist Caroline Stinson, clarinetist Jose Franch-Ballester and pianist Tannis Gibson turned in inspired performances in this eight-movement work, which rounded out a fine concert.

First on the program was another piece by Messiaen, "Le Merle Noir," a programmatic work depicting sounds of the blackbird. Flutist Judith Pearce captured coloristic effects including flute-peculiar flutter-tonguing to which she returned several times. As would be the case with a free-willed bird, rubato also found the flutist wandering from mood to mood. Thus were heard chirps, flurries, short legato wisps, jaunty flight, low-held tones and, in closing, a wild up-and-down extravaganza that pianist Gibson crowned with a crashing chord.

For the first part of "Quatuor," clarinetist Franch-Ballester set the sacred and somber mood of "Liturgie de crystal" with slow circular patterns and occasional trills. But beyond this conservative beginning, it was in the "Abime des oiseaux" that the clarinetist revealed world-class musicianship.

In this lengthy movement, Franch-Ballester performed as though in a trance as he moved slowly through changing episodes from a somber beginning, through opaque melodic lines, to scampering phrases, to low trills and, in a surprising twist, moving a hardly audible tone through gradual increases to top volume.

For the equally lengthy "Louange a l'Eternite de Jesus," cellist Stinson maintained an eloquent mindset throughout, whether in slow passages of deliberation and reflection or intense playing heightened with vigorous vibratos. Among other technical effects she used were bouncing-bow and a long glissando in the succeeding movement.

Violinist Lim, however, had the last and impressive "word" in the concluding "Louange a l'Immortalite de Jesus" as she combined warm tones and sensuous interpretation to close out the sacred piece with an ever-softening conclusion of upper fingerboard playing, wispy harmonics and a long-held "bow-to-the-strings" technique of inaudibility.

Before intermission in the well-attended concert, Haydn was represented with his Piano Trio in C major for piano, violin and cello. Most of the interest here in this early classical piece is vested in the piano part, and pianist Gibson, though handling the texture of runs in the opening allegro with ease, occasionally nullified the playing of Lim and Stinson. Following a dramatic andante, the trio engaged the jocular finale with a tumultuous rush to the end.

To learn about remaining WCM events before its season ends on Sunday, call 887-5803 or 932-8527.



Messiaen's "Quartet for the End of Time" was performed by violinist Sunghae Anna Lim, pianist Tannis Gibson, cellist Caroline Stinson and clarinetist Jose Franch-Ballester (left to right).

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Concert review: Weekend of Chamber Music in Jeffersonville

Violinist, hornist, flutist give exceptional performances

By **Marcus Kalipolites**

For the Times Herald Record

July 29, 2008 10:00 AM

JEFFERSONVILLE — Superb playing by violinist Mark Rush crowned the next-to-last event in the Weekend of Chamber Music's 15th summer season during which, over the two-week session and 10 events, more than 20 players were involved in concerts as well as workshops. .

Performing before a capacity audience Saturday night at the Eddie Adams Farm venue, the world-class Rush, in Bach's Violin Concerto in D minor, displayed facility in technique, finesse in interpretation and passion borne out of his own research and reconstituting a work previously thought to be for keyboard.

Besides the string-specifics of open strings on the violin and arpeggiated passages peculiar to strings, the virtuosity he exhibited with double-stop playing in the opening allegro and somber and full-bodied sound in the funereal adagio were capped with a lengthy cadenza of rolling arpeggios in the finale, during which, following a cascading coda, he added the dot to the exclamation line with a flared flick of bow.

But beyond this tour-de-force performed with five other string players and harpsichordist, the program was also flavored with the interesting and colorful sounds of Matt Sullivan on English horn. Composer Elliott Carter (b. 1908), as a tribute to Dr. Paul Sacher, applied the technique (as Bach had done earlier) of composing a work based on a person's

name, thus "Sacher" translates into six pitches forming the core of "A 6 Letter Letter." In his treatment of the six-only pitches, Sullivan contrasted angular lines and pointillistic effects with a full tone in low range and a high mellow sound with which he ended his engaging performance.

In the opening piece of the varied program, flutist Judith Pearce was featured in Bach's Sonata in E major (BWV 1035). Accompanied by harpsichordist Kenneth Hambrick and cellist Caroline Stinson on the figured bass, flutist and artistic director Pearce once again revealed unique musicianship in evoking character out of notes. Sauntering marked her interpretation of the opening *adagio ma non tanto* followed by a sprightly second movement, a gently flowing *legato* in the third and a sassy romp in the concluding *allegro assai*.

In another Carter composition, Pearce was joined by Stinson and Hambrick as well as Sullivan on oboe in Sonata for Flute, Oboe, Cello and Harpsichord. The 1952 work began with a frantic instrumental rampage of sorts; melding into occasional milder moments, it was marked mostly with dissonance, fragmentation and repeats of pronounced *pizzicatos* on the cello.

While the harpsichordist effectively responded to the *tete-a-tete* exchanges with the other three players in the *lento* movement of Carter's sonata, in Bohuslav Martinu's "Promenades" (inspired by Paris), Hambrick's fine technique was apparent in the rapid eighth-note repeats in the opening *poco allegro* as well as the rolling patterns he shared with flutist Pearce and violinist Rush in the flamboyant last movement.