

Name:

Course:

Institution:

Tutor:

Date:

Concert Review

Introduction

I attended the String Studio Recital that took place on Thursday, April 28th, 2016 at the Biard Recital hall, which was by far one of the best recitals I have ever attended since I enrolled into this classical music class. I got a musical experience of a lifetime and looking forward to the next one. The recital began with single instruments and ended up with a fantastic blend of good music to be appreciated all over the world from generation to generation. I also got a chance to see different nationalities blend their art of music together to come up with a spectacular musical display.

Francisco Tarrega (1852-1909)'s Lagrima (tear)

The string studio recital was held on April 28th, 2016 beginning with Francisco Tarrega (1852-1909)'s Lagrima (tear) piece of music performed by Thane Wilcox. A round of applause welcomed him on stage as he sat down and adjusted his seat for comfort. He performed the first half of this piece using the right hand technique which is the most standard piece for studying advanced uses of the right hand melodic rest strokes. He began with the rest strokes on the 8th finger where else everything else was free strokes. In the second half of the piece, he incorporated a chord and rest strokes and a sliding rest stroke which gave the piece a more exciting feel. The rest stroke and the base followed after then pushing down to the fifth string.

This was followed by rest stroke and a split and then a top rest stroke. And because its three notes per string he used A Minor chords coming to an end with a smooth flesh tone.

Domingo Semenzato (1908-1993)'s Lagrima, Semenzato

The second piece was the Domingo Semenzato (1908-1993) piece composed by a Brazilian composer and guitarist. This was a slightly different piece from the Lagrima, a sad song, whereas the Semenzato piece is a dance piece meant to have a very strong rhythmic quality, pulse and accents on the beat. The piece became more intriguing as the speed increased followed by loops. The right hand fingering seemed a bit complicated and the rhythm unnatural to some. The tempo at which he plays sounds better no matter how faster or slower he went. I personally enjoyed this piece compared to the first one.

J.S Bach (1685-1750) baroque music, Sarabande

The double bass cello player, Robert Webster was next on stage performing the J.S Bach (1685-1750) baroque music; one of the most well-known dance formations in baroque music. This was followed by the 16th century court dance, the second movement which usually follows after. The last was the slowest, the Sarabande, a slower Spanish dance piece. The size of the double bass was $\frac{3}{4}$ size standard with an unbleached French bass bow as I noticed. There was resonance and purity of tone. It was a brilliant performance and interpretation. The technique on the high notes was perfect.

Franz Schubert (1797-1828)'s Sonata in A Minor, D821

Franz Schubert (1797-1828)'s Sonata in A Minor, D821 was the next performance by Elizabeth Vennari on the viola and Ellen Aruone on the piano. The first piece was the "Arpeggione" with the Allegro Moderato as the opening melody first heard through the piano, which brought out the lasting feeling of the piece. The movement shifts from the soothing lyricism off into the playful

semiquaver passage interaction between the piano and viola. The intensity and high energy moves on to the Adagio tunes out a more jovial E Major key which sounded like a form of meditation in preparation of something more relaxing vibe to the piece. The piece is usually in three forms of melody, but only two were performed. It was a wonderful combination as these two instruments complimented each other accordingly.

Bartolome Calatayud (1882-1973)'s Waltz

The fourth performance was the Bartolome Calatayud (1882-1973)'s Waltz, a comprehensive guitar series or piece which is actually used by most teachers on students due to its melody, bass and continuity. They had placed the following three guitar pieces to be performed by James Prude 3rd. I could clearly hear the melody coming out of the piece with the bass contained in the background. The melody had a lot of emotion attached to it. The piece sounded like it was not actually written for three voices, but it could just be implied that it was when you listen closely.

Roque Carbajo (B 1951) Fleur de Lotus

This piece was followed by Roque Carbajo (B 1951) Fleur de Lotus which I discovered had many ways of going about playing this piece, but this works better once you have mastered the original piece. The positioning of the guitar was different from the normal one to allow easy manipulation of the strings to avoid straining and give out a smooth movement from melody to melody. This piece was meant to be played at 120beats per minute, but the expression mattered more in the performance. The final guitar piece was the Claudio Camisassa (b. 1957) which was the bridge level and the shortest piece in all of the three guitar pieces.

Herbie Hancock (b. 1957)'s Maiden Voyage

Maiden Voyage by Grammy award winner, Herbie Hancock (b. 1957) was a guitar solo performed by Mathew Porcello accompanied by a modal jazz quartet on the trumpet, bass and

drums. This was one of my all-time best jazz albums ever made by Hancock which was on his 1965 album.

Allegro Moderato from Concerto in G Minor by Max Bruch (1838-1920)

Then came the Allegro Moderato from Concerto in G Minor by Max Bruch (1838-1920) with Julia Quebral on the violin, Nathan Kross on piano, which transforms into a cello solo which is also known as Kol Nidre with Conor Sullivan on cello and Jiheng Tang on the piano. The performance shifted onto another composition by Maximo Diego Pujol (b. 1957)'s Preludio from Suite del Plata no. 1 with Christine Derby-Cuadrado on the guitar for a solo.

Heitor Villa-Lobos (1887-1959)'s Aria from Bachianas Brasileiras No.5

The recital concluded with a closing piece by Heitor Villa-Lobos (1887-1959)'s Aria from Bachianas Brasileiras No.5 with Elisabeth Kilimek singing the soprano and Christy Derby still on the guitar. This piece includes a series of nine suites written for various combinations of instruments and voices. It was a great blend of Pop music and Brazilian folk which the audience enjoyed till the end of the recital finalized by standing ovation. The recital was simply marvelous, awe-inspiring and breathtaking.