
CONCERT REVIEW-2

11th January 2017

St. Nicholas church in Brighton, East Sussex

Program)

J.S.Bach: "Gigue" from Violin Partita No.2 BWV1004.

A. Dvorak: Sonatina G major Op.100.

F. Drdla: Souvenir.

J. MacMillan: After the Tryst.

E. Elgar: Chanson de Nuit Op.15 No.1.

Fumi Otsuki: Theme and 3 Variations.

I was happy to get many responses. I would like to comment first on the ones pertaining specifically to the MacMillan piece.

1) It was the first time that I had heard music so rich in portamento, and it perplexed me somewhat at first, but I was pleased to acquaint myself with yet another of the many styles of classical music.

2) I was already familiar with MacMillan's choral music, having sung some pieces with a chorus group, but today's piece is completely different. It was interesting for me to discover another style of the composer.

3) With its catchy theme and logical development, Dvorak's "Sonatina" was much easier to understand.

4) It's wonderful to have a chance to take on pieces by English composers other than Elgar.

I was grateful for all the other comments that I received, both positive and negative, and I want to use them all to help me improve my performances. This piece was of particular interest to me because it contains several quintuplets, something that is often avoided in classical music. I played these with my own interpretation, but I'm sure there are other ways they could be expressed, so I'm going to further explore the alternatives.

I also received the following comment about "Gigue" from Violin Partita No.2 BWV 1004 by J.S. Bach - "Usually this piece is played solemnly without any colourful notes. Your playing, on

the other hand, produced a vibrant image and made me feel that Bach' s music is still very much alive today." This comment gave me great satisfaction because it reflects the concept that I was striving for after my analysis of Bach' s music.

I would like to thank St. Nicholas church in Brighton and Mr. Norman Jacobs from the bottom of my heart for giving me this opportunity. I am also grateful to Mr. Simon Jenner for sending me the following criticism.

St Nicholas Lunchtime Concerts Otsuki, Viale Violin and Piano
January 11th 2017

Norman Jacobs host from his piano duo curates the 49 concerts at St Nicholas this year: do try them. The first was lively and wide-ranging: Fumi Otsuki Violin and Alessandro Viale Piano – standing in at short notice for Petra Hajuchova. Otsuki and particularly Viale are composers, Viale indeed ubiquitous as soloist, conductor, harpsichordist, scorer of films and concert pieces. He moulds consummate musicianship to any partner, cushioning the tight bright occasionally prickly sonorities Otsuki produced elsewhere.

Solo spots don' t usually open a recital, and the final Gigue from Bach' s Partita No. 2 isn' t to be opened with. Otsuki' s pointillistic lights here weren' t given a breathing-space, though

he felt completely at home in Dvorak' s four-movement Sonatina Op 100: folksy, punchy, wholly memorable. The finale layered in counter-melodies gloved around these soloists who revelled in its zing and snap.

František Drdla' s lilting little Souvenir of 1904 followed, a Czech-slanted Fritz Kreisler sound alike, a popular encore, preceding James Macmillan' s wonderfully knotty, early After the Tryst from 1988. Colloquy or post-coital, its wistful worrying surfaces elide answers; and so short I could have heard it twice. Finally Elgar' s welcome, lesser-known Chanson de Nuit, all gaslit promises and chromatic fervor suggests a first encounter. Otsuki encored with his entrancing, filigree North Japan Folk Song and Three Variations, evoking bamboo flutes - though the superb Viale in these egalitarian days should have enjoyed a solo spot too.

Simon Jenner