

# Classical Sonoma

Reporting on classical music across the North Bay

[Home](#)
[Reviews](#)
[Articles](#)
[Calendar](#)
[Presenters](#)
[Add Event](#)
[All](#)
[Chamber](#)
[Choral and Vocal](#)
[Dance](#)
[Opera](#)
[Other](#)
[Symphony](#)
[Youth](#)

## Choral and Vocal

### GOOD FRIDAY GETS BETTER WITH HAYDN MASS

by Steve Osborn

Friday, April 10, 2009



Franz Joseph Haydn was not quite as prolific with masses as with symphonies, but he did he write 14 of the former nonetheless. For their annual Good Friday concert on April 10, the St. Cecilia Choir joined forces with

Cantiamo, the Incarnation Orchestra, four soloists and conductor J. Karla Lemon to...

### HOMETOWN ORCHESTRA PLAYS TO CHEERING FANS AT WELLS

by Joan Lounsbery

Sunday, April 05, 2009



The American Philharmonic Sonoma County, a community orchestra celebrating its 10th season, presented a "Quintessential Classics" program April 4 and 5 at the Wells Fargo Center. The event featured the concertmaster as conductor and its principal oboe as soloist. Beginning with a lively reading o...

## Symphony

### COLORFUL DISSONANCES DRIVE STRAVINSKY WORK IN MARIN

by Donna Kline

Sunday, April 05, 2009



Without doubt, the Marin Symphony concert April 5 was a *tour de force* performance of exceptional virtuosity and brilliance. From the opening local premiere of Roberto Sierra's *Carnaval to Stravinsky's Rite of Spring*, Conductor Alasdair Neale led an evening with the stress on orchestra bravur...

### AMERICAN BACH SOLOISTS CAPTIVATE MARIN AUDIENCE

by Joanna Bramel Young

Friday, April 03, 2009



St. Stephens Church in Belvedere was again the location April 3 for a superb American Bach Soloists concert of masterpieces in the Italian manner, featuring soprano Mary Wilson and countertenor Ian Howell. Wilson and Howell, singing soprano and alto parts, were perfectly matched, the arias soaring,...

## Chamber

### KOREVAAR BALANCES THE POPULAR WITH THE UNKNOWN

by Terry McNeill

Friday, March 27, 2009



Pianist David Korevaar brought a curiously unbalanced program to the Santa Rosa Junior College Chamber Series on March 27 for the SRJC season's final event. Unbalanced

because the first half consisted of essentially unknown works, whereas the second half consisted of Schubert's most popular piano so...

### FELCMAN PLAYS ARGENTINE

## SYMPHONY REVIEW

Marin Symphony / Sunday, April 05, 2009

The Rite of Spring  
Alasdair Neale, conductor  
Monica Daniel-Barker, flute  
Dan Levitan, harp  
Sierra Carnaval



Marin Symphony's Monica Daniel-Barker

## COLORFUL DISSONANCES DRIVE STRAVINSKY WORK IN MARIN

by Donna Kline

Sunday, April 05, 2009

Without doubt, the Marin Symphony concert April 5 was a *tour de force* performance of exceptional virtuosity and brilliance. From the opening local premiere of Roberto Sierra's *Carnaval to Stravinsky's Rite of Spring*, Conductor Alasdair Neale led an evening with the stress on orchestra bravura.

Sierra's work, commissioned by the Northern California Magnum Opus project, is a spirited piece in five parts, evoking the composer's rich imagination of mythical creatures consisting of "Gargoyles, Sphinxes, Unicorns, Dragons and The Phoenix." Born in Puerto Rico but principally trained in Europe, Roberto's exuberantly-crafted *Carnaval* reflects the rich Latin rhythms of his homeland, while the score is structured in the classical symphonic tradition. Though this music is not easily assimilated at first hearing, Sierra's rhythmic wizardry combined with the succinct structure brought the five character sketches together into a cohesive whole. It is an extraordinary piece, worthy of more performances. Special kudos go to the four members of the percussion section who brought the pungent rhythms to the fore with excitement and aplomb.

In sharp contrast, the program's next work was Mozart's *Concerto in C Major for Flute and Harp*, K. 299, performed by flutist Monica Daniel-Barker and harpist Dan Levitan. Composed in three movements, this charming duo concerto was beautifully played, both soloists the principals with the Symphony. Typical for Mozart's time, this concerto was composed for the salon and not for a large concert hall. Yet Daniel-Barker and Levitan successfully communicated to the capacity audience the overflowing lyricism of this expressive Mozart concerto, written in Paris when the composer was 22. The *andantino* slow movement was richly colored, the themes for flute sublime.

Igor Stravinsky's *Le Sacre du Printemps* (*The Rite of Spring*), composed in 1910-12, is an extraordinary work, perhaps the most influential symphonic piece of the 20th Century. Although controversial in its 1913 Paris debut, it is as clear and logical as any music one hears today. Written in Switzerland as a ritual pagan ballet, exotic dancers from the Ballet Afsaneh in Woodacre were invited to the pre-concert lecture to explain the imagery of ancient Asiatic cultures. Stravinsky's polytonalities, polyrhythms and uncanny knowledge of orchestration express his musical ideas with momentous force. The *Exalted Sacrifice* segment was positively exhilarating, and the Orchestra's performance of dissonance for purposes of color generated impressive musical energy.

### Comments (0) [View Comments »](#)

 Share your thoughts - [Add Your Comment](#)

Comments posted following editorial review.

**Registration not necessary!**