



THE RECORD

Skill, talent of young musicians bodes well for future of classics

DANIEL ARIARATNAM

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Five of Canada's brightest young stars on the classical music scene appeared in concert Monday evening at the K-W Chamber Music Society. The audience was treated to the future of Canadian music and, from the sound of things, it's in good hands.

Guitarist Daniel Bolshoy opened the concert. He has a very informal style of orally delivering the program notes for the music he performs. This included educating the audience with cleverly crafted anecdotes that often led to hilarious punch lines.

First on the program was the Valses Poeticos by Spanish composer Enrique Granados.

Bolshoy's performance captured the poetic quality of the seven waltzes, sensitive and heartfelt.

His playing also evoked visual imagery in his listeners, which was dead on the money, because Granados was trying to capture the spirit of paintings by Goya with his composition.

Next on the program, was the Scherzo-Vals by Miguel Llobet.

Bolshoy skilfully infused a tongue- and-cheek, ironic quality to the work. And the audience got the joke. They chuckled as they applauded.

The Sonata for guitar by Antonio Jose was the virtuoso work on the program. Written for guitar legend Regino Sainz de la Maza, the work was never fully performed by the man for whom it was written. It was too difficult, particularly the treacherous finale.

Although there were a few moments of uncertainty, Bolshoy handled the demands of the finale admirably.

Rounding out the half was Preludio e toccatina by Brazilian composer Sergio Assad. Bolshoy infused the work with a Brazilian vibe, after playfully admitting that he really should spend some time in Brazil because he plays so much music from there.

Bolshoy is a very skilled guitarist and musician who can capture the spirit and cultural flavour of the music from vastly different countries.

His playing is sensitive and moving. With a natural sense for rubato, Bolshoy always kept a nice flow to the music. He has a tremendous sense of timing, lingering with the music at all the right places. Regardless of the technical demands of the compositions, Bolshoy always used his technique to serve his musical ideas.

The second half kicked off with Sonata Concertata by Paganini.

Joining Bolshoy was violinist Patricia Shih of the Borealis String Quartet. Like Bolshoy, Shih is musically sensitive, with a gift for emphasizing the beauty of the melodic line.

A surprising standout on the program was Gnatalli's Sonata, which saw Bolshoy joined by cellist Ariel Barnes, also of the Borealis String Quartet. The combination worked outstandingly. Barnes was able to exploit the differences and similarities between the two instruments for sonic delight.

The program ended with the Quintet by Mario Castelnuovo Tedesco, who has the dubious distinction of being the teacher of film composer John Williams. Joining Bolshoy was the Borealis String Quartet, whose stellar reputation has been achieved rapidly. The Borealis gave this work a Ravel-like impressionistic quality, shading the music with varying tone colours.

Bolshoy explained that the program contained lesser-played works. This is unfortunate, because the music is interesting and worth consideration.