

# Chamber Series powers up to symphony strength

The Fifth Avenue Chamber Orchestra danced through the first movement of Beethoven's Seventh Symphony on Monday with such virtuosity the audience here did something it probably hasn't done anywhere in some time.



HARRIET HOWARD HEITHAUS  
ARTS AND MUSIC

For Classic Chamber Concerts, it was a good night all the way around.

timpani sounded like loads more fun to play than it must have been.

A dozen violins and about nine of the lower-registers were making lush music, throwing phrases from upper to lower and holding a marathon multimeasure note behind the other sections in the final movement. The secondary theme of the Second Movement seemed to pose a few challenges in tone for the violins.

Still, this section sailed through the treacherous finale so nimbly and happily the uninitiated would never know this isn't a standing orchestra with a full schedule.

We have heard this symphony live three times in the last four seasons — once from the Los Angeles Philharmonic — and this stands with the best of them. It renews our call to Classic Chamber Concerts: It's time to list the creditworthy personnel of this ensemble on the program.

Robert Schumann would have approved of

the hand-sitting. He's said to have hated applause between movements and composed his cello concerto without any pauses to thwart that.

Unfortunately, that also has left little time to digest each of its segments.

This is considered one of the 19th century's finest works for the cello, and each of its parts deserves to be savored, if only for 10 seconds, in our mental echo chambers.

The Fifth Avenue Chamber Orchestra and Satinsky largely did their best to overcome the crowding of movements.

Satinsky plays with a warm tone and elegantly engaged vibrato. He sprinted precisely through Schumann's deceptively tricky runs, the tiny mine fields of this concerto.

In the greater themes, they're here and gone so quickly that the casual listener might miss the richness they bestow on the concerto — or their treachery.

There were a few notes, particularly during bowing on the midsection, that were a bit flat. And once or twice the orchestra and Satinsky seemed to be working to stay in sync.

But for the most part, this was a warm and expressive reading of the Schumann work, one we would like to hear again from this same partnership.

Right after we talk to Schumann about putting in those pauses.

Did you attend this concert? What did you think? Email me, hkeithaus@naplesnews.com.



ONE FAMILY IS ABOUT TO FACE THE MUSIC

next to normal

"With a thrilling contemporary score, this feel-everything musical takes a brave and therapeutic look at coping with so-called sanity" — Artistic director Mark Danni

NEXT TO NORMAL shatters the façade of a suburban family dealing with crisis and mental illness.

Winner of three Tony Awards and the 2010 Pulitzer Prize for Drama, this hopeful musical makes a direct grab for the heart with its story of a family coming to terms with its past and bravely facing its future.

NEXT TO NORMAL concerns a mother, Diana Goodman (played by Karen Molnar) who struggles with worsening bipolar disorder and the effect that her illness has on her family.

With provocative lyrics and a thrilling score, NEXT TO NORMAL shows how far two parents will go to keep themselves sane and their family's world intact.

"The price of love is loss, and still we pay. We love anyway." Music by Tom Kitt. Book and Lyrics by Brian Yorkey

"A work of muscular grace and power." —The New York Times

"It'll pin you to your seat." —Rolling Stone

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