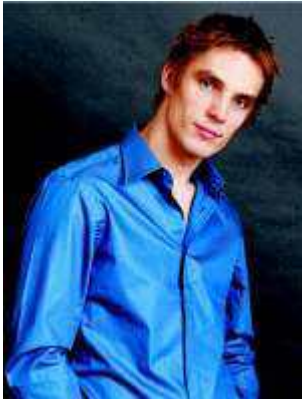




Embracing passion



CELESTIAL VISIONS

Maestro Concert 10,
Queensland Symphony
Orchestra,

Concert Hall, QPAC

Reviewer: Suzannah Conway

Reviewed: November 5

Powerful interpretation and masterly technique delivered a night to remember

MOZART'S Piano Concerto No.20 is one of the most enduring concertos in the canon – its opening allegro movement's brooding intensity setting the tone perfectly.

The restless strings exquisitely built from pianissimo to forte, while the languid opening of the romance confidently showed the piano leading the orchestra, giving way to ferocious playing in the final rondo.

French pianist Cedric Tiberghien (pictured) gave a masterly and passionate interpretation, with bright, clear tone and expressive colour.

From the opening bars of the piano's entry, his deft and agile finger work through the many trills and arpeggios impressed with intelligent phrasing.

Principle guest conductor Eivind Aadland led with authority and panache.

Young Queenslander Kiandra Howarth took on one of Mozart's great concert arias, *Ch'io mi scordi di te?*, at short notice with some astonishing results. With a dark and warm colour to her already substantial soprano, and displaying an impressive technique, Howarth gave an expressive rendition of this song of desolation that belied her 21 years.

It was beautifully delivered and she was supported by thoughtful playing from Tiberghien and a watchful Aadland.

Mahler's 4th Symphony was given a clear and powerful interpretation under Aadland, who wrung every nuance of emotion from the score, producing fine results from the Queensland Symphony.

He was ably supported by the guest concertmaster from the Cologne Philharmonic, Torsten Kanicke, playing a velvety rich 1736 Gagliano violin for his excellent solos.

The gentle opening bars with their folk-like quality were charmingly played by flutes and pizzicato strings, rising to a full orchestral crescendo.

The scherzo demonstrated excellent solo playing by the first horn, Concertmaster and first violin, the orchestra rising to a bright and positive finale.

The powerful third movement opened strongly, the dark strings offering the lushness of Mahler at his best, with mood swings between lyrical and violent orchestral playing and fine solos from horn and wind.

This is sublime, ethereal music at its best.

The fourth and final movement is the hymn to childhood about the joys of heaven, often sung by a boy soprano and requiring a fresh and youthful sonority.

Here, as interpreted by Howarth, we were treated to intelligent and thoughtful phrasing with such joy in her singing adding immeasurably to the narrative.

It was a perfect conclusion.