

Review from Viborg Stiftstidende, August 21st 2014

Thy Masterclass Never Lets Us Down

Concert. A musical journey through 200 years took place in Viborg Music Hall last night

By Jens Christian Hansen

REVIEW: "Variety is the spice of life" goes the saying. Luckily the board and the artistic director of Thy Masterclass, the flutist Craig Goodman, do not feel tempted to change the form and idea of the 21 year old tradition. On the contrary they simply let the music in its multiplicity speak for itself, they let young musicians from the whole world meet - and not least inspire – each other, and they give both school children and the adult audience in the north westerly region the possibility of enjoying this brilliant variety of concerts.

Thus Viborg Musik Association was able to start their season with a concert by Thy Masterclasses, who played to capacity.

Elisabeth Zeuthen Schneider, violin, American Meredith Mc.Cook, cello and Canadian Charles Richard Hamelin started the concert with Mozart's Trio in G-major (1796). A wise move to begin with Mozart! One thing is that the young master is always accommodating, humorous, imaginative, incredibly melodic and constantly keeps the listener's attention captured by his originality. On top of this the 30 year old wonder child is extremely methodical. Nothing is left to coincidence: the themes form patterns, the harmonic progresses have a logical

direction and always land both where and when they are meant to.

A good beginning of the evening's musical journey and a marvellous performance, where not least Charles Richard Hamelin's delicate and well articulated play with an unflinching touch of style could be observed.

Hamelin accompanied Craig Goodman in George Enescu's Cantabile et Presto for flute and piano (1904) - a touchstone for flutists. Goodman – who as we know, has been a professional flutist for several years – was a supreme soloist. The piano accompaniment was remarkable, because Hamelin through his nuanced stroke and different use of pedal produced a harp-like acoustic image, as if the piano had been exchanged. This man's fingers are sound bearing.

Danish Vagn Holmboe will enter music history as one the grand composers. From a stylistic point of view his music ranges in the history of music after Carl Nielsen. Before mentioned Mozart ensemble plus the violist Katya Gorovaya (Russian born American) played Holmboe's beguiling quartet Ballata (1984) in such a manner that made you sit on the edge of the chair.

The teamwork is demanding; but not least Charles Richard Hamelin's precise rhythmic and total alertness prevailed, and at the same time the acoustic pattern again changed character into becoming more percussion-like. The strings' teamwork is rhythmically demanding, but they were very successful and the delicate passages sounded divinely beautiful.

Johannes Brahms' quartet in A major (1861) is a heavyweight. Danish Cæcilie Balling and Zeuthen Schneider swapped seats and then the journey of almost one hour's duration was launched. This became the most outstanding experience of the evening.

The three young string players were evidently congenial about sound, balance and phrasing and the teamwork with the pianist was perfect. Again the sound of the piano changed in a more orchestral direction. I believe that the main part of the audience was most enchanted by the beautiful, slow 2nd movement with the magical sound from toned down string players and the gipsy music-like atmosphere. The end of the last movement was played with such energetic conviction that the very second the bows left the strings there was an

outburst of whistling and cheering, accompanied by rhythmical and overwhelming applause.

A glorious evening for all, hopefully also for the four musicians, who were radiant with joy and pride as well.

*Translated by Karin Kvist
(member of the TM group of volunteers)*