Impressive weekend of seven 18, 1975 concerts offered at Festival

Mail Tribune Staff Writer

JACKSONVILLE - An impressive weekend of seven concerts presented by the Peter Britt Garden Music and Art Festival offered music that ranged from religious music by Bach and Mozart to Johann Strauss' waltz "The Voices of Spring."

Chronologically the weekend began Friday afternoon with a duo-recital by Brunetta Mazzolini soprano and Alyce Rogers mezzosoprano, both of Potrland in a delightful program of songs by Schumann, Berlioz and Dvorak in the U.S. Hotel ballroom.

Review

The Friday evening concert in the music pavilion featured a masterful reading of Dvorak's concerto in A minor for violin and orchestra Opus 53 by Christiane Edinger who is making her third appearance at the Britt Festival this year as a violin

Saturday's afternoon recital was by Daniel and Machiko Kobiałka, husband and wife violin and piano team who repeated their impressive performances of the Brahms sonata No. 1 in G major Opus 78 and the Prokofief sonata No. 1 in F minor Opus 80 80, both played in earlier recitals.

In the Saturday evening concert Alyce Rogers and Neil Wilson Eugene baritone, joined the Festival orchestra in two groups of songs by the German romantics Wagner and Mahler.

Wagner's Wesendonck Songs as performed by Miss Rogers contain the haunting themes that echo the operatic arias but are less fierce than much of the composer's opera scores. Also they do not seem to be quite as demanding of the singer as the major arias.

In the Mahler group, titled "Dan Knaben Wunderhorn" (The Youth's Magic Horn), Miss Rogers and Wilson combined their well-blended voices in the military and romantic "Sentinel's Night Song," the amusing and flirtatious "Labour Lost," and the worldly "Solace in sorrow." Wilson's solos

were the sombre "Drummer Boy" and "The Dead Drummer," with its trumpet accompaniment and anti-war

By MARY ANN CAMPBELL oboist with the Festival Hindemith Kammermusik fiebor; Kathy Gordon in the orchestra, was repeated in the Opus 36, violin concerto, with strong, moving Beatus Vir; more effective indoors or out, sonances. but, considering that it was written to be performed in a small area, like the ballroom, in the orchestra's perforits nuances became more ap- mance of a group of 16th and parent in the smaller space.

tremely talented, and establish fine rapport with each other and the orchestra. Miss Edinger plays with a lilting tone, a gentle, romantic quality, and Miss Gibson performs in a straightforward, technically perfect manner that provides and excellent complement to Miss Edinger' flowing melodies.

In the evening concert, Miss Edinger performed the Dyrud in the lyrical Con-

evening concert, in the U.S. virtuouso technique, but her Hotel ballroom. It was hard to lyricism becomes lost in the decide whether the music is German modernist's dis-

The "togetherness" of the string section was brought out 17th century style dances and Both performers are ex-songs by Respighi, ending the evening concert.

During the afternoon, the Rogue Valley Chorale of 30 voices, directed by Lynn Sjolund, sang, to a capacity audience, an extensive program that featured the Mozart Vesperae Solonnes de Confessore, K. 339, accompanied by string players from the Britt Festival Orchestra.

Soloists were Elizabeth

Karen Paschke in the Laudaturs Dominum and Lesta Whitaker in the Magni-

Filling out the quartet were Terressa Roberts, alto; Joh Rowan, tenor, and David Udegrove, bass.

Solosts in the haunting "Bailero" by the modern composer, Joseph cantelouybe, ere Miss Dyrud and Rolland Hollentsed, tenor.

A solo section by Mira Frohnmayer Medford, consisted of American art songs by four contemporary com-posers, Ned Roram, David Diamond, William Flanagan and Samuel Barber. Miss Frohmayer's tones are deep and compelling and she performs with fine diction

The Suday morning special concert of two major works by Bach attracted a crowd of 803, exactly double last year's Bach concert audience.

The program started at 10:45 a.m. with a group of tunes by the Westminster English Handbell Ringers from Portland, organist that included an aria by Handel and Bach's" Jesu Joy of Man's Desiring," using 49 bells imported from the Whitechapel Bell Foundry in London. Their precision and smooth coordination made the music full and rich, as if more than bells ere used in its production.

Brunetta Mazzolini, soprano and Neil Wilson, baritone, joined in Bach's cantata No. 140, "Wachet auf, ruft uns die Stimme," with a 60-voice chorus combined members of the Rogue Valley Chorale and the Portland Symphonic Choir.

Especially notable were the solemn duet "Wann kommst du?" to violin, cello and bass accompaniment, and the cantata's other duet, "Mein Freund ist mein," to bass, cello and oboe accompaniment. The latter is lighter in tone than the earlier duet, and the voices intertwine in flowing counterpoint.

The other work on the morning program, Bach's cantata for violin and obo in D minor, played by Miss Edinger and Eileen Wilson, principal