

Classical,

Trio's beautiful American offering

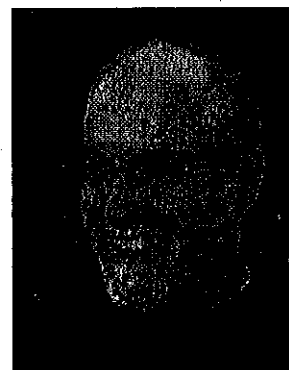
By Karen Hauge Tue, May 22, 2012



The Lyric Arts Trio closed its 2011–12 season with "Music of the Americas," comprising several commissioned works and arrangements from a variety of composers from North, South, and Central America. The program began with a set of songs by American composer Richard Faith titled *Incantations*, and each of the four songs was based on a religious or semi-religious text. "Come, My Beloved," from the Song of

Solomon, began with whisper-soft clarinet from Elena Lence Talley, soon joined by Dan Velicer's long-breathed piano line. The sensitive dialogue between clarinet and soprano Sarah Tannehill Anderson highlighted Anderson's technique and clear diction. Talley's articulation was labored at first, but her florid passages in the third song were colorful and expressive. Anderson's flexible coloratura was especially impressive in the third song, "I Bind You by Oath," and the final song finally found the three voices in a fragmented yet exhilarating unity that had not been present earlier in the piece.

A highlight of the program was *Serenity* by Kansas City's own Robert Pherigo. With text by Gordon Parks, Kansas native and first African-American photographer for *Vogue* and *Life* magazines, the piece began with a whirling flurry of notes in the clarinet and piano that rose dizzyingly fast until the voice joined to declaim the first line, dissipating the action into a slower tempo that showed the ensemble's ability to achieve diverse colors within their numbers.



Canadian composer Kye Marshall's *After Rising* had its world premiere on May 18, just two days before this concert, and the song cycle was impressive for the consistently quirky interaction of the music with the text. The third song, "Heronry," began with crunchy chords in the piano that beat a constant tattoo throughout. The soaring soprano line and broad climaxes were aided unintentionally by the acoustic of the chapel with its open doors—at each dynamic peak, the sound whooshed past and echoed into the hallway, creating an unexpected but surprisingly moving effect. The final song, from which the piece takes its title, was a favorite with the jaunty and jarring music that belied the evocative nature of the text.

Carlos Guastavino's *Pampamapa* for soprano and piano was spicy and dance-like in the piano's figures. It showcased Anderson's ability to sing with compelling expressiveness. Velicer took a solo with George Gershwin's *I Got Rhythm*, which soon settled into an easy swing despite a somewhat

slow start, and was a refreshing addition to the program. The program was rounded out by arrangements of three songs by Cuban composer Ernesto Lecuona, featuring the entire trio. The songs were all infectiously catchy and playful, and the communication and body language of the players (which was a tremendous asset throughout the performance) showed the audience how much fun the songs were to play, inspiring a room full of smiles and more than a few tapping feet, and providing a fun end to this recital of lesser-known but no less excellent chamber music.

REVIEW:

Central Baptist Theological Seminary Sacred Arts Recital Series

Lyric Arts Trio *Music of the Americas*

Baugh-Marshall Chapel, Central Baptist Theological Seminary

6601 Monticello Rd., Shawnee KS

For more information, visit <http://lyricartstrio.com/>