

ADELAIDE FESTIVAL REVIEW 2019: REMEMBRANCE OF TIMES PAST



Peter Burdon, *The Advertiser*
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Remembrance of Times Past
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In the history of music, the Baroque stands out for the ways in which melody, texture and timbre became ever more important, with a sense of drama and urgency, and a vibrancy and expression that changed the musical world forever. In *Remembrance of Times Past*, Chamber Landscapes curator Genevieve Lacey showcased some of the era's greatest heroes, Bach and Handel, Buxtehude and Telemann, and the lesser known Italian master Benedetto Marcello.

Beginning with Handel's well-known *Organ Concerto in B flat major*, another of the Baroque's hallmarks, the swapping around of instruments, was immediately to the fore, with the solo part taken by Marshall McGuire on the baroque triple harp – an instrument that was itself developed to accommodate an expanded musical language – with able and stylish assistance from Neal Peres Da Costa on chamber organ.

Exponents of many of the beautiful and distinctive instruments of the era, especially Paolo Pandolfo on viola da gamba and Eduardo Egüez on baroque guitar, gave a joyous recital of music that showed all the moods of the era, from lively, lithe fast movements to stirring slow movements with passionate dissonances and plangent harmonies.

Pandolfo and Lacey – a consummate exponent of the recorder in all its forms – were terrific in Telemann's *Concerto for Recorder and Viola da gamba in A minor*.

It is a mark of the strength of the Chamber Landscapes programs, and the trust audiences place in the curators year by year, that a recital with just a single familiar piece could be both sold out, and so utterly satisfying.

- Peter Burdon