

## **LEAPING ABOUT ALL REGISTERS OF THE OBOE DIANA DOHERTY WANDERED AROUND LIKE THE PIED PIPER**

**Gorgeous sound and incredible breath control combined with vivacity and beautiful phrasing from oboist Diana Doherty – it doesn't get any better than this.**

Stephen Whittington, *The Advertiser*  
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UKARIA Cultural Centre offers a cornucopia of music in its annual program which has greatly enhanced our cultural life.

The weekend festival called UKARIA 24 is something special – a concentrated series of concerts curated each year by one of Australia's leading musicians.

This year it was oboist Diana Doherty, so it was no surprise that the oboe featured prominently.

A remarkable performance was given Doherty herself playing all twelve fantasias for solo oboe by Georg Philip Telemann.

As one of the most prolific composers in history, it's not surprising that he wrote so many; rather, it's surprising he wrote so few.



The fantasias were presented in an unusual way, accompanied by a painting by the artist Bernadette Trela which was unveiled before each piece was played.

The pause between each work was bridged by a recorded soundscape.

The intention was to focus on the different affective qualities of each of the fantasias, prompted by the dominant colour in each painting and an accompanying text read by Paul Kildea.

It was an excellent concept, but what was truly remarkable was Diana Doherty's playing. These pieces are difficult, leaping about all registers of the oboe, but Doherty sailed through them from memory, wandering barefoot around the hall like the Pied Piper.

I'd follow her anywhere to hear oboe playing this good.

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**UKARIA 24**

**Diana Doherty, oboe**

**UKARIA**

**September 7 & 8**