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Areon Flutes

Weill Hall at Carnegie Hall

September 29, 2007

Areon Flutes, a very talented quartet comprised of artists Jill Heinke, Kassey LeBow, Tamara Maddaford, and Amelia Vitarelli, made their Carnegie Hall debut on September 29th, and they impressed with their innovative program and winning interpretations. The reception they received after each work showed that these players know what kind of new music pleases audiences and critics alike. California-based and founded in 2005, Areon Flutes features programming for duos, trios, and quartets. Areon's mission aims to give flute chamber music an

equal voice in the chamber music world, leaving a new and diversified chamber music legacy. To ensure this goal, Areon has established an international chamber music composition competition, among other projects.

As evidenced by the first piece on this program, *Four Elements* by Chia-Ying Chiang, their projects have been successful. This highly original and intelligent work, which received its east coast premiere at this concert, is in four movements with academic titles such as *Tone*, *Articulation*, *Intonation*, and *Technique*. There was nothing academic about the work's conception or presentation; each movement is performed in a different stage position, allowing for different interactions among players and also with the space. In *Intonation*, the most intriguing

ing of the movements, the players are actually asked to not be in tune and instead listen for the special atmosphere created by the different intonations and tone colors they create. In other movements, Ms. Chiang composed in a way that worked well in showing off this group's fabulous technique, solid ensemble-work and their warmth and diversity of sound.

The always mischievous and funky Michael Daugherty was featured on the program, and I wasn't at all disappointed. The satirical "Crystals," for flute, alto flute, metal windchimes and piano (2004) is a fantastic piece in more ways than one. Well-constructed, it is often mysterious and playfully exotic—especially with the use of those intentionally unsubtle chimes,



movement suite from 2004, was given an electric and memorable performance. The group itself was memorable; they are a treat to all the senses.

but at moments when the piano is used (the pianist was Dianne Frazer), it was wonderfully catchy and hip. Other notable highlights were Robert Dick's masterful "Eyewitness" from 1991 and Jeremy Haladyna's archaic and brilliantly written "Godpots" in its marvelously performed east coast premiere. Dr. Linda L. Holland's "PicCalypso" was delightfully comical and cute, and Mike Mower's consistently riveting "Fictions," a substantial four-

—Anthony Aibel