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MUSIC

Emotional adventure ends chamber season

By: [Gwenda Nemerofsky](#)
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programmed evening of works that took audience members on an emotional adventure. It's hard to go wrong with the wonderful Dvorák *Quintet in A Major, op. 81*. Cellist Yuri Hooker opened with a beautifully played heartfelt melody, then colleagues Gwen Hoebig and Karl Stobbe, violins, Daniel Scholz, viola, and David Moroz, piano, erupted into a furious romp.

Countless interwoven melodies, often redolent of folk tunes, moved from player to player. Moroz's piano line was bubbly and alive, while intensity in the strings produced thrilling momentum. All voices were pure and distinguishable, making the allegro very grand indeed.

Scholz's viola lent its deep, resonant quality to the melancholy melody in Dumka and Stobbe gave his romantic solo a bit of an edge. Moroz's purposeful playing and fluid, lustrous tone held everything together. There was an overall richness and cohesiveness here that was enviable and impressive.

Only in the sizzingly paced finale did a few momentary lapses occur. The spirited frolic balanced precariously close to the edge of scrambling over the tricky passages. The violins occasionally attacked so aggressively that they became shrill and shouting.

But the ensemble still managed the many tempo and mood changes with effective, genuine feeling.

Earlier in the program, Moroz and Hoebig performed Vincent Ho's *Sonata for Violin and Piano*. Written especially for them, as a special commission by Harvard University's Fromm Music Foundation, the work debuted at the Winnipeg Symphony Orchestra's New Music Festival on Feb.1

Ho is the WSO's composer-in-residence and, after the premiere, decided to make some adjustments to the third movement, shortening the piano solo and adding a transitional passage in the interlude.

This is a work that grows on you with each listen. Its four movements each introduce new concepts, environments and instrumental techniques.

Hoebig brings a confident, focused and round tone to her playing that is delightful to hear. The two artists faced off in *Feroce* with intensity and commitment. The individual parts and their approaches were so different that you were on the edge of your seat waiting to hear what would come next.

Moroz gave *Hazy Morning* the required patient and well-timed reading a subtle delicacy that painted the true nature of the movement, while Hoebig's violin had a vocal quality the flowed easily in *Morning Love Song*.

A little tap, a little soft shoe ---- and the jazzy, rhythmically inventive *Dancing it Out* oozed underlying excitement as played by these two superb artists.

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Concert Review

Winnipeg Chamber Music Society

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four out of five

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