

The Boston Globe

Young Radius ensemble is first-rate

By Richard Dyer
Globe Staff / January 29, 2002

CAMBRIDGE - Now in its third season, the Radius Ensemble is young for a Boston group, but the ensemble has already created a profile and built an audience. Saturday night's lively program featured a standard work (Mozart's "Kegelstatt" Trio); something less commonly encountered (Dohnanyi's Serenade for string trio); a work by a Boston composer, Lee Hyla; and an attractive novelty, Astor Piazzolla's "Four Seasons in Buenos Aires."

The players represent a new generation of chamber musicians, and their youth and informality has attracted a younger, more diverse audience. Radius has also worked hard to be user-friendly - there are top-notch program notes by the Boston Symphony's Robert Kirzinger; a pre-concert panel; a free post-concert reception; and informal spoken introductions delivered before each piece.

The "Kegelstatt" Trio was carefully balanced and played but lacked ease and spontaneity. But all the other performances were first-rate. Bilana Voutchkova (violin), Annette Klein (viola), and Michael Bonner (cello) were delightful and accomplished in Dohnanyi's precocious piece. Radius's founding player, oboist Jennifer Montbach, told us Hyla's 1990 wind quintet "Amnesia Breaks" was like being "conked on the head" and that the amnesia would begin to clear as the music progressed. One could hear some such scenario behind Hyla's hard-driving work; one could also hear the progress of an impeccable and implacable musical logic. Hyla had coached the players, who delivered a fiery performance; in addition to Montbach, they were Orlando Cela (flute), Eran Egozy (clarinet), Tracy McGinnis (bassoon), and Anne Howarth (horn).

Piazzolla's seasons are irresistible in melody and rhythm, though a bit loose in form. The performances by Voutchkova, Bonner, and the rhythmically charged pianist Anne Kissel Harper smoldered, and the last season, "Spring," brought a surprise. The players pushed to the back of the stage to make way for a pair of tango dancers, Hamza Zeytinoglu and red-high-heeled Hillary Ross, and the two of them torched the floor. ■

© Copyright 2002 Globe Newspaper Company.

Young Radius ensemble is first-rate

By Richard Dyer
GLOBE STAFF

Now in its third season, the Radius Ensemble is young for a Boston group, but the ensemble has already created a profile and built an audience. Saturday night's lively program featured a standard work (Mozart's "Kegelstatt" Trio); something less commonly encountered (Dohnanyi's Serenade for string trio); a work by a Boston composer, Lee Hyla; and an attractive novelty, Astor Piazzolla's "Four Seasons in Buenos Aires."

The players represent a new generation of chamber musicians, and their youth and informality has attracted a younger, more diverse audience. Radius has also worked hard to be user-friendly — there are top-notch program notes by the Boston Symphony's Robert Kirzinger; a pre-concert panel; a free post-concert reception; and informal spoken introductions delivered before each piece.

Radius Ensemble
At: The Longy School of Music, Saturday night

Kirzinger; a pre-concert panel; a free post-concert reception; and informal spoken introductions delivered before each piece.

The "Kegelstatt" Trio was carefully balanced and played but lacked ease and spontaneity. But all the other performances were first-rate. Bilana Voutchkova (violin), Annette Klein (viola), and Michael Bonner (cello) were delightful and accomplished in Dohnanyi's precocious piece. Radius's founding player, oboist Jennifer Montbach, told us Hyla's 1990 wind quintet "Amnesia Breaks" was like being "conked on the head" and that the amnesia would begin to clear as the music progressed. One could hear some such scenario behind Hyla's hard-driving work; one could also hear the progress of an impeccable and implacable musical logic. Hyla had coached the players, who delivered a fiery performance; in addition to Montbach, they were Orlando Cela (flute), Eran Egozy (clarinet), Tracy McGinnis (bassoon), and Anne Howarth (horn).

Piazzolla's seasons are irresistible in melody and rhythm, though a bit loose in form. The performances by Voutchkova, Bonner, and the rhythmically charged pianist Anne Kissel Harper smoldered, and the last season, "Spring," brought a surprise. The players pushed to the back of the stage to make way for a pair of tango dancers, Hamza Zeytinoglu and red-high-heeled Hillary Ross, and the two of them torched the floor.