

Aldo Abreu

NUVO, Indianapolis
June 30 - July 7, 2004

"EARLY MUSIC FESTIVAL: THE PUBLICK MUSICK (★★★★☆☆)
Indianapolis Art Center; June 25

The Festival Music Society musical director Frank Cooper once again returned from Miami to host his 32nd season in the capacity of serving up music whose exoticism is often due to its temporal remoteness from our era - compared with most classical-music series. The FMS' first concert saw a packed IAC Auditorium to hear a six-player group known as The Publick Musick -- **featuring the great recorder player Aldo Abreu** -- in a program mostly devoted to works of Antonio Vivaldi (1678-1741). Since The Red Priest (as he was called) is late-Baroque and close enough to our time to be using our scales and tonal structure, his merit rests not on exoticism so much as on his inspiration level for a given piece. Vivaldi's five offerings presented a varied assortment, inspiration-wise -- his final Concerto in G Minor for recorder, flute, oboe, violin, bassoon and continuo being the best. The group generally displayed stylish, first-rate playing throughout." -- TA



Presenters' REPORTS

An Arts Presenters membership benefit since 1972

ALDO ABREU in *Vivaldi in the Courtyard*

(Hunstein Artist Services, Inc.) 02HI

Isabella Stewart Gardner Museum (Boston, MA)/Same (courtyard/165 seats): Sept. 11 (1 perf/165 attend)

Joan Provencal, Concert Manager (617/278-5750)

C:4 T:4 M:4 Out:- Att:4 Aud:4 Con:4

Comments: Fabulous concert! Aldo's playing was superb!

Was this presentation meant to challenge your audience: Very Little

How satisfied were you with the attendance:
Very Much



Center for Chamber Music

Greenwich Village
Local, Apr. 30, 1997

Guitar-recorder-piano trio shows technical skills in creative program

By John S. Sweeney

Music Desk

The Center for Chamber Music provided another adventure Friday night at a house on Mead Point as the last of its three-concert series, but this time the adventure was not totally of its own design.

Concert review

Soprano Laureen Wagner was scheduled to appear in joint recital with guitarist William Kanengiser, but had to cancel because of illness. Kanengiser booked up with recorder virtuoso Aldo Abreu and his wife, pianist Patricia Abreu, and together they created a new concert.

Although there was sufficient time to structure their wide-ranging program via telephone (the Abreus live on the East Coast, Kanengiser on the West), they met for the first time the day of the concert.

Such is the wonder of music that gifted artists instinctively understand each other and sometimes can communicate instantly. This miracle took place Friday.

Both, or rather all three, have a fresh, non-academic, creative approach to music, infused with

vitality and possessing the technical skills to carry out their every intention.

In the case of Aldo Abreu there also is an element of sorcery, for he played an exotic array of recorders, ranging from the tiny Garklein-Pflichter, which seems almost too small to be played, to the 3½-foot bass recorder that looks more like an organ pipe. The sounds he produced sometimes had an aura of unreality, making it hard to believe he was actually producing those notes.

The program was designed to give the three musicians opportunities to perform together as well as demonstrate what each could do on their own.

Music of the baroque was the focus of the program's first half, but it was a far departure from the keyboard, bloodless approach sometimes encountered.

Kanengiser and Aldo Abreu brought sweep, dash and graceful vitality to the C major Sonata for alto recorder and guitar from Teleman's "Ecclesiastical Musical." They are kindred spirits in their understanding of flow and flexibility, the function of ornaments and their quasi improvising nature

Kanengiser plays without vibrato, giving the guitar a cleaner, more piquant sound. Aldo Abreu uses vibrato with expressive finesse, giving the recorder a new dimension of lyricism, while simultaneously executing some of its built-in out-of-tune notes. His facility is nothing short of astonishing, his tone is subtle and varied, his breath control flawless.

Kanengiser is the sort of supportive musician who can accompany with subtle support or emerge as an audacious foreground figure at will. Their Teleman was dazzling.

As a solo guitarist he played Santiago de Murcia's D major Sonata, originally for baroque guitar, with reflective insight and a sense of mystery.

Aldo Abreu, with an intriguing array of wooden pipes before him, switched recorders effortlessly from highest to lowest with splendid showmanship in a group of brilliant 17th-century Dutch pieces. The baroque blast ended with recorders and guitar in delightful duet by Cooperin and Rameau.

After intermission, totally new dimensions emerged. The music was contemporary, much of it Latin-American, performed with bold touches of spice.

Aldo Abreu and his wife, the "Duo Abreu," gave an intense account of Orvaldo Lecerra's monumental, humor-filled Sonata for soprano recorder and piano. Kanengiser played Cuban composer Leo Brower's folk-song-inspired "Afro-Cuban Lullaby" and "Danza caracteristica" with delicate insight, and brought delicious humor to Brian Head's "Lobster Tale" and "Brooklyn Boogie."

Berio's aleatoric "Quest" for solo recorder incorporated what sounded like sneezing, with voice sounds with high fantasy, and Villa-Lobos' popular Bachiana Brasileira No. 5 proved to be a good vehicle for tenor recorder and guitar.

Patricia Abreu came into her own in "Bachango" by Ricardo Lorenz Abreu, a cousin of her husband's, playing with a rich tonal palette and extraordinary rhythmic control.

The program ended in high comedy for soprano recorder and piano with a piece by Pete Rose based on the "Marilyn" calypso, "The Kid from Venezuela."

Delighted applause brought recorder and guitar together one more time with a fast-paced scurry through the Brazilian tune "Tico Tico."

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