

181



Palo Alto Times
May 4, 1981

reviews

Collegium Musicum 'lives'

Performance to remember

MOUNTAIN VIEW — Out of the classroom, the library, the archive, and into the concert hall! Professor Vernon Read did just this for his Renaissance students at San Jose State University. He brought them to St. Joseph's Church Sunday to make music live in performance.

Present pleasure and future sadness in the Francesco Trio's last concert in auditorium Sunday afternoon. After nine years has ended its residency at Stanford, news is that it will present concerts in next fall.

And live it did. The 19-member Collegium Musicum can hold its own against other early music groups, surpassing some academia ones in liveliness, and non-academia others in performance practice.

He said that the trio grew up here. This attention to "greatness" on the campus and Schwarz gave a recital in 1973, and pleasure" provided by the trio in 1974. I three artists were together not as a team, but as "three differing personalities in perfect cohesion," a condition of tension and so much life.

Massed sonority contrasted effectively with duets and trios in an energetic reading of the Gloria from Walter Frye's "Missa Flos Regalis." But here and elsewhere it would have helped clarity to double vocal lines on uniquely timbred instruments. While some contrapuntal textures needed this, the harmonic one of Josquin's "Ave Christe Immolate" basked in its own warm resonance. Lacking brass instruments, and given that recorders would have sounded a bit silly, Collegium sang Josquin's stirring fanfare "Vive le Roi." But who gave the textless original words?

How well, they played three of Beethoven's trios: the Op. 70, No. 1 ("Ghost"); the Op. 97 ("Archduke"). Beethoven was forceful and vigorous. Beethoven's lyric passage by suddenly banging his fist making the dishes jump. Played with care was something modern about Beethoven's changes, the violent contrasts, never lasting for too long.

National styles were sampled liberally, including two villancicos by Juan del Encina, five Lieder and tenor-songs by Paul Hofhaimer and Ludwig Senfl, and madrigals by Marenzio ("Deh' dolce anima mia") and Lasso ("Matona mia cara" in English). Humors ranged from gluttonous to amorous (with a hint of lecherous) to dolorous to humorous. While nothing extreme, vocal vibrato would have been better reduced to almost nil.

How well it comes down hard on the keys occasionally the piano's leading passages and decoratively beautifully played. There was perfect rapport between Abel and Hampton when cello and violin solos. There were subtle transitions and notable delicacy at the opening of the C

Fine soloing and/or accompanying came from Don Malin (lute), Jennifer Randolph (harpsichord), Mark Hulse (baritone), Courtney Dupre-Pierce and Mary Anne James (sopranos), Mark Tomaci (guitar), and many other woodwind, string and percussion players. Randolph sang the touching soprano melody in Dowland's "Flow My Tears," while bass Kirk Van Cleve doubled the guitar's low notes in a kind of vocal continuo which worked because Dowland's basses are comely enough melodically.

ante Cantabile of the "Archduke," the opening the door to Brahms. No composer even equals Beethoven's sustained, slow movements. The trio could reach tempo and whispered tone and never lead.

There was no lack of dances: one balletto, one passamezzo, four suave pavanés, and four galliards including two especially lusty German and Polish ones.

to of the "Ghost," another inspiration, without everything, serenity, doubt, passion in the sense of the spirit. And but the Francesco Trio has given its experiences to be remembered.

—Dorothy Nichols

—Michael Andrews