

CSO's Backstage Pass concert a big success

By William Furtwangler
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The Charleston Symphony Orchestra's first Backstage Pass concert of the season was a smashing success thanks to the clean, crisp precision of the smaller version of the orchestra and the greatly superior acoustics of Memminger Auditorium over previous venues.

Conductor Scott Terrell chose a varied program of three pieces written more than a century apart, each reflecting three distinct worlds.

Peruvian composer Jimmy Lopez's "Fiesta! Four Dances for chamber orchestra" (2007) reflected the current unsettled times with an ear-teasing mingling of Latin, post Modern and environmental sounds.

Interesting, but not lovable music.

Samuel Barber's triple concerto "Capricorn Concerto for Flute, Oboe and Trumpet" (1944) allowed three of the orchestra's principals to shine. Jessica Hull-Dambaugh, flute; Mark Gainer, oboe; Karin Bliznik, trumpet, and the orchestra ripped through Barber's very tonal and post-romantic work under the steady baton of Terrell.

Tchaikovsky's emotionally sweeping "Serenade for Strings in C major, Op. 48" (1880) sprung alive under Terrell's perfect choice of tempi and dramatic use of dynamics.

The Romantic era was in full cry with this abundance of melodies and Russian character.