



## Meeting House offers 10 concerts, unusual music

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By Keith Powers / Contributing Writer

Posted Jun 22, 2017 at 2:01 AM

For 44 seasons now, Donald Enos has been finding diverse chamber music, and audiences have been appreciating it.

“They expect the diversity,” Donald Enos says of his audience. “It’s up to me to see what’s out there.”

For 44 seasons now, Enos has been finding it, and audiences have been appreciating it. With this summer’s edition of the **Meeting House Chamber Music Festival** about to start Sunday, Enos’s loyal following will soon hear what he has in store.

Enos may be the one making sure the repertory stays diverse, but he has help in executing it. This year’s guest musicians include cellist Amit Peled; violinist Irina Muresanu; mezzo Krista River; and two of Enos’s colleagues from the Cape Symphony: Heather Goodchild Wade (violin) and Bo Ericsson (cello).

Opening night – featuring wind music from Poulenc, Saint-Saens, Previn and others – will take place at the Cotuit Center for the Arts. That program repeats the following evening at the Church of the Holy Spirit in Orleans, the festival’s longtime home, where most of the series takes place. Additional concerts throughout the festival, which runs until July 31, will include locations in West Barnstable and Falmouth.

Each program digs out some unusual piece or other from the rich chamber-music repertory. Opening night, with oboist Stuart Breczinski and bassoonist Nanci Belmont joining Enos, is no exception. “There are so few pieces for oboe, bassoon and piano,” Enos says. “These two are young players, and they’re really terrific.”

“I’ve had a lot of fun working on the André Previn sonata,” he says. Set for bassoon and piano, the piece sounds like classic Previn: easy on the ears for audiences, rewarding in the details for musicians.

“He has a unique way of working with sound,” Enos says. “Accessibly, but not really simple. I find the overall impact very refreshing.”

Enos’ description of the Previn sonata sounds similar to a work from another composer with Hollywood connections: John Williams’ “Devil’s Dance,” which Enos will perform with violinist Katie Lansdale on July 24 in Orleans.

A reworking by Williams himself of part of the orchestral score to the film “Witches of Eastwick,” “Devil’s Dance” is “really is a devil to play,” Enos says. With its classical “devil’s interval” (a dissonant tritone) and driving tarantella rhythm, the work explores the demonic in music in a brief fiddle exposition.

“Williams’s music just keeps shifting,” Enos says. “It may be associated with the visuals from the film, but when I’m playing it, I’m just thinking about the score. I see it as just pure music, and the way he keeps changing makes it interesting in many ways.”

Peled’s appearance on June 30 is another highlight. The cellist—who performs with the famed 1733 Gofriller instrument that Pablo Casals used during his lifetime—will include works by Dvorak, Bloch and Nadia Boulanger on his Orleans program.

The popular Muresanu returns July 3, playing Kreisler, Ravel and Beethoven (the opening movement of the Kreutzer Sonata). Truly rare music from W.F. Bach, Caplet and Salzedo highlight a July 10 evening of songs, duets and trios with the stylish River, accompanied by harpist Elisabeth Remy Johnson and Enos.

The season-ending programs will be at Highfield Hall in Falmouth July 30, repeating the next evening in Orleans. Enos will be joined by Joyce Hammann (violin) and Matthias Naegele (cello) for works by Haydn, Zwilich, Piazzolla and Mendelssohn (the great D minor trio).

For the Cape’s longest-running festival, “it doesn’t seem to get any easier,” Enos acknowledges, talking about the tremendous amount of programming details and planning that goes into making it all work. “But we have such a loyal following, especially where we first started, in our home base in Orleans.”

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