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Berlin Artists at Carnegie Hall

Showing the Way to Music's Future

By: Susan Hall - Apr 21, 2017



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Anne Riegler and the piano

Sound Understanding

German Academic Exchange Service (DAAD)

DAAD Alumni Association of the US

Maurice Ravel *Le Tombeau de Couperin, Prelude and Minuet*

Anne Riegler, piano

Maurice Ravel *Tzigane for Violin and Piano*

Lukas Stepp, Violin and Anne Riegler, piano

Alexander Liebermann *Fade for Solo Violin*

Lukas Stepp, Violin

Frédéric Chopin *Polonaise As-Dur*

Ngoc Vu, Piano

Trumann Peters Quartet

Janning Turmann, trombone

Dierk Peters, vibraphone

Jakob Dreyer, double bass

Jochen Rueckert, drums

Jo Junghnass *Hummage* (world premier)

Weill Concert Hall

Carnegie Hall

New York, New York

April 20, 2017

The sounds of current musicians and alumni of the DAAD are various. Yet all their sounds intrigue. Pianist Anna Riegler performed solo in Ravel. She is clearly part of the new movement among pianists to play *with* instead of *at* the piano.

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Riegler reveals composers on a deep level. Her take on Ravel was delicious. She both rippled notes and ripped through them with a delicate sense of line and form. A masterful technician, it is her sensitive listening as she plays that distinguishes her and gives much pleasure to listeners who can hear Ravel afresh.

Lukas Stepp joined Riegler to play Ravel's *Tzigane*. Stepp displayed his extraordinary solo technique in a world premier of a composition by Alexander Liebermann. Not only does he mold a line and a phrase, but he also plays successive triplets with seeming ease and grace. He almost miraculously accompanies his lyric lines with a bass. It is a stunning accomplishment.

Liebermann has created musical moments of exquisite beauty from seemingly simply lines and harmonies in his *Fade*.

Pianist Nyoc Vu gave us Chopin straight up. He hardened the top line for us to see and feel Chopin anew. No longer is the composer a romantic. By keeping a strong, steady beat, Vu helped prepare us for the jazz that followed the intermission.

The Trumann Peters quartet performed an original composition by trombonist Trumann and vibraphonist Peters. It rocked. On the trombone you might have been listening to Chet Baker's trumpet, because that jazz great was referenced. Trumann explores the full range of his instrument. The very, very deep base notes surprise. When he leans back and holds the bell of his instrument to the sky, it's a trumpet-like gesture suited to the Blue Note. Trumann is a hypnotic trombonist.

Jakob Dreyer on bass held all parts together. Jochen Rueckert on drums is at the top of his game. His electronic music is programmed under the alias "Wolff Parkinson White." He's written a series of ebooks aptly titled "Read the Rueckert- travel, chats and photos of hotel rooms taken while he travels the world. Catch him wherever you can.

The vibraphonist Dierk Peters chimes a beautiful case for our sense that much contemporary music is saved by the bells. Yet in the case of this quartet, so much more that satisfies is offered.

For a delightful *Hummage* to the note E, we were invited to hum along on E as we listened to the take of each instrument on the subject of its tone. The composer Jo Junghnass conducted. In addition to celebrating "E", each and every one of the evening's instrumentalists gave us their

all. It was a wild mash up.

As the music world becomes omnivorous and all-encompassing, it is terrific to spend an evening with consummate young musicians playing whatever their bliss and making it ours. It is also well to remember that across the globe we are all in this together.

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