

March 2014: Robert McClintock (Classical Music Review “Chamber Trio”) on the concert in Woodland, CA

The Art of chamber music is to be found with its intimacy. In a parallel vein, great performances bring with it a goodly sense of the personable. With this in mind, the recent performance of the San Francisco-Munich Trio excelled. The art aspect was soundly delivered via exquisite executions of the selected works on the program that represented four centuries of cultures, styles, and people, from Vivaldi and lesser known composers of the Baroque, to Schumann, to Ravel, and Frackenpohl, and others in-between, and all played by an eclectic combination of cello, bassoon, and piano.

Partly contributing to the success of this particular concert was the personable host of the trio, bassoonist Friedrich Edelmann. Herr Edelmann introduced each selection on the program with an engaging and informative narrative. When he finished each introduction one was left with the feeling it would be an enjoyable experience, regardless of what was to follow.

This, however, in no way diminished the high caliber of performances by each member of the ensemble of three.

The musicians were American born cellist Rebecca Rust, the aforementioned Friedrich Edelmann, and pianist/accompanist Chris Salocks...

The evening was memorable on all counts. The program was varied and unpredictable. Some of the works were simply for bassoon and cello duet, some for bassoon and piano, and cello and piano and, of course the full ensemble of three. The selections moved from the passionate to the intense, to the humorous. Each piece truly seemed to have been the expression of the composers' intentions—or at least the trio convincingly played them as such...

...it was a thrill as much as a treat to hear the principle bassoonist of the Munich Philharmonic Symphony. He was a direct link to legendary maestros as Sergiu Celibidache, James Levine, Karl Böhm, Kurt Masur, Carlo Maria Giulini, Karl Richter, Carlos Kleiber, Georg Solti, Erich Leinsdorf, Lorin Maazel, and Zubin Mehta and many others. His background and experience was evident with the fluency of his performances which surveyed the entire spectrum of the bassoon.

Cellist Rebecca Rust, the distaff side to Herr Edelmann, also has coveted credentials in her performances and with having studied with some of the great teachers; she lived up to her reputation. She, too, displayed her superb skill, technique, and musicality through an intimate exploration of her instrument...

With all of the pieces in place—the three superlative musicians, the thoughtful program of selected works, the personable introductions by Edelmann, and the comfortable chamber theatre at Woodland's Pioneer high school—there needs be another element to make the evening more than the sum of its parts. It was there, but it eludes definition. It was memorable, but escapes clear definition. But it was there, and those who witnessed it will likely remember the feeling more than the notes upon reflection...