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Review: Ronen Chamber Ensemble

by Tom Aldridge

4 stars

Hilbert Circle Theatre Wood Room; Oct. 12. Klezmer music is traditional Jewish music from Eastern Europe and western Asia, but now played all over. David Bellman and Ingrid Fischer led the chamber season — in a well-filled Wood Room — with both music composed in a straightforward style, the latter comprising the second half. Since what follows is so good, I'll start with it. We heard a violin, viola, guitar, cello (Ingrid Fischer), clarinet, and a septet of arrangements by one S.W. Milstein, who appears involved in everything. "Processional," "Freilechs" (the only one not Milstein arranged), "Waltz Medley," "Freilechs." Klezmer music is that much of it is in a minor key, as all these selections were, given the often harassed and uprooted throughout their multiple-millennia history. The Ronen Chamber Ensemble's Rutkowski three-movement *Passages* for Clarinet, Cello and Piano. Ronen first played the new. Rutkowski directs the third movement to open with a rhythmically repeated middle C (damped by a right-hand finger — then later an E-string, creating yet another color, if you prefer). I liked both and what went with it. Noam Sheriff's "Melody" next. Finally J. Stutschewsky's *Kaddish* for cello and piano, featuring lovely cello work. I loved it all.

Tags: Performance Arts, Ronen Chamber Ensemble, Hilbert Circle Theatre, Klezmer, Review

