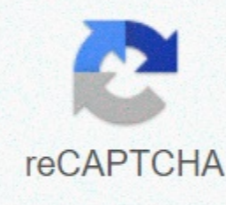




I'm not robot



Continue

Concert review example

Use these keywords to filter the essays below: AllMusic Performance Orchestra Opera Performing arts Player Timpani Clarinet Get an expert to write your essay! Professional writers and researchers Sources and quotes offered 3-hour delivery Concert Review Music 153 Due Week 12, April 11 Criteria Music Review 1. Participate in an approved live concert. 2. Take plenty of notes during the presentation. 3. Search for information about composers or composers. Use this information in your review. 4. Write a review focusing on who, when, where, how they did, what your response was and what was particularly moving or enjoyable? 5. Use at least 20 vocabulary words using capital letters that you will learn this semester. Use a highlighter and highlight 20 vocabulary words. 6. Format: Typed, two spam, 400-500 words. 6. Enclosed in quotation marks such as I Could Have Danced all Night. 8. DUE: Friday 11 April Late reviews were not accepted. (Examples of concert reviews) Quintet gives students an amazing performance from Audrey Townsend's Music Correspondent, music 153.11.1996 Lionel Hampton School of Music Recital Hall, 4pm.m. The University of Idaho was blessed with a performance of the Penta Wind Quintet on Sunday. Penta Wind Quintet consists of five members, including Holly Wissler with flute, Jill Hooper with oboe, Del Hungerford with clarinet, Robert Dickow with horn and Steve Hanna with fagot. Tonight's programme consisted of four songs over varying periods of time. The five collaborated and produced beautiful SOUNDS from classic between neoclassical seasons inspired by the romantic season. The first paragraph served as an opening for varying RANGES and DYNAMICS. This work is titled Pastoral, Op. 21 Vincent Persichetti (1915-1987). The quintet mixed its tone with a combination of both HOMOPHONE AND POLYPHONIC TEXTURES. Both instruments complemented each other and participated in variations and smoother tones of STACCATO. The work started PIANISSIMO, gradually became FORTISSIMO and then ended in a beautiful pianissimo. The mood of the melody was very moving, flowing and with a smooth feeling. The quintet moved on to quintet, Op. 88, No. 2. This beautiful piece of music was composed by Anton Reicha (1770-1836) in the classical period. Reicha was known to be a VIRTUOSO composer. He started composing music in Vienna, Austria with Beethoven and played there many times. Finally, he went to the Paris Conservatory, where he wrote 24 quintet pieces, this work is included in that set. The work consisted of four parts, starting with Lento Tenuto in Allegro Moderato, then moving around in the minuets and TRIOS series, followed by Poco Andante Grazioso, written in RONDO form. This SECULAR, instrumental piece of music was performed a lot of grace and perfection. The musicians' stage presence was astounding as the very rhythmic musical patterns developed, and then the phaged performed a beautiful CADENZA. After a short intermissure, the quintet presented a work by the American composer Irving Fine (1914-1962). Although this composer lived a very short life, he produced many quality pieces of music during the neoclassical period. This genre of music includes many shapes and structures found in both classic and romantic seasons, and is basically based on them. This work called Partita (1948) is an imitation of Stravinsky made only as a quintet piece. It is very danced and descriptive and in SONATA ALLEGRO format. It opens at a very slow TEMPO, but builds into the fastest-paced pieces. TONALITY was of very good quality as the performers presented a wide range of PITCH fields in homophone texture. The mood begins very cheerfully, then enters a sad but mysterious phase, then ends beautifully, but still mysteriously and quietly. This piece was very soothing to the ear. The last work was composed by Paul Hindemith (1895-1963). He was a composer during the neoclassical period, creating melodies derived from the Baroque period and embellishing them. This work is one of many in the quintet series. It's WALTZ, as well as a kind of REPERTOIRE that challenges every musician's knowledge as an ENSEMBLE player. INTRODUCTION is very cheerful at a fast tempo in TRIPLE METER. The two then moved on to a series of solo performances that began with a flute, then a phagot followed by a clarinet, an oboe and finally a horn. Gentle and subtle tones created a mood of relaxaxion. The interruption of the music created an opportunity for a trio between flute, fagot and clarinet. Then the song became happier when a faster tempo was created. The work ended on a cheerful note, which made every listener want to do a series of cartwheels and rear flips. The crowd was quite enchanted throughout the performance, and the quintet proved quite impressive as the crowd applauded very loudly at the end as each player bowed to acceptance. Penta Wind Quintet won the hearts of many college listeners. Through the instruments, they were able to recreate the works built into each composer's mind. Each work was played in detail and beautifully. I believe that anyone listening who has never shown an interest in instrumental music would probably change their mind after Sunday night. They gave a very impressive performance. The most moving and fascinating feature of the quintet are the very blends they so eloquently weape. Each work flowed and moved every listener in the concert hall. The whole concert was very fascinating and enjoyable. I'm sure every person who this recital, looks forward to Penta Wind. Wind. Next show like me. Jazz Combo Concert Pleases All By Jacqui Fisher Music Correspondent, Music 153 November 22, 1996 Bryan Hall Room 305, 8 p.m. Jazz fans agree that the performance of the fall jazz combo concert at the WSU School of Music and Theatre Arts was the venue Wednesday night. That night, there were five different jazz combinations put together by the Music Academy and one duet group that came up with a big jazz number. The five groups were Kingswell Cogs, Blue on Wednesday, The Four Freshman (and Joel), Bad Credit and Hack n' Sack. Each group performed two or three songs written by various artists, including Miles Davis, a popular jazz artist from the mid-20th century. The evening began with Kingswell Cogs performing three songs, including an entertaining number called Route 66. It was clear that this group consisted of musicians with experience playing in COMBO BANDS bands. Singer Adam Taylor's stunning SCAT was an example of this. Another example was each member's ability to improvise so easily that it seemed they had been doing it for many, many years. For this group, their MAIN SECTION consisted of tenor SAX, as well as altes and vocalist. There was no brass section, but in the rhythm section they had a piano, a bass player and drums. This group had a great performance and were able to really capture the essence of jazz. The next group to play on Wednesday was Blue, who was a younger, not as experienced, combination group. Bob Ratcliff, who hosted the concert, informed the audience that one of the main goals of this group was to play many STANDARD songs. And while they did a great job, it was clear they were a younger group. They didnt seem to improvise as much as The Kingswell Cogs and it seemed their choice of music wasn't as difficult. The third appeared in The Four Freshman (and Joel). This group was also a younger group and their performance was very good. The instrument I really enjoyed listening to in this group was a trumpet because at times the songs called it MUTED. The high and almost nosey PITCH, which the trumpet gets mute, stands out and gives the instrument great CLARITY. The fourth playing group was called Bad Credit and was the only group with a troman player. There were two aspects of this group that stand out to me. The first was that this was the only group where I noticed STRONG DOWNBEATS meters associated with TRIPLE METER. The second aspect that I liked about this group was their clarity. Their songs and emotions rang out from their music and when they were finished there was loud applause for exceptional entertainment. One of the songs played by Bad Credit was Eighty-One by Miles Davis. Miles Davis was a great jazz artist who was part of the jazz world while alive. Davis started playing trumpet around nine or 10 and at 19 played in a quintet with Charlie Parker and showed listeners a different trumpet style than the great Dizzy Gillespie. Davis' 81 is an entertaining piece and it was a pleasure to listen to. After Bad Credit was duetted with singer Jamie Robinson and bassist Roger Shew. The two were able to show off their great musical talents with Shew's fine finger work and Robinson's stunning LYING. One thing the two did well was Robinson's strong MELODY as he sang and a great backup with Roger's HARMONY. The evening was completed by the Hack n' Sack group. There were only four performers in this group but all were very experienced and had great musical ability. Each member of this group got a solo in one of his two songs and one solo that stood out was Bob Ratcliff's tenor german. Ratcliff is a great musician and was able to produce great DYNAMICS when he would go from FORTISSIMO to PIANO. His CRESCENDOS and DECRESCENDOS also made some of the work very enjoyable to listen to. These four musicians got together well and provided an energetic finale for a great night of music. WSU Jazz Band II performs nicely Ken Druz's music correspondent, Music 153 On Friday, November 15, 2019, WSU's Jazz Band II performed at Kimbrough concert hall. Some friends and I attended the show together and enjoyed their performance. They played BIG BAND JAZZ and other genres popular in the early 20th century, including the BLUES number, BALLAD, mix, number, which was classified as a bit FUNKY, and the other three were all medium-sized SWING songs. The band didn't make any real standards, and none of the songs were LYRical, so there was no SCAT SINGING song. The music they played used a lot of EXCITEMENT, DISSONANT CHORDS that often didn't work out. This style is very characteristic of JAZZ MUSIC. Like much of POPULAR MUSIC, the OSTINATO theme can be found in several songs borrowed from African culture. There were two songs written and adapted by (relatively) local musicians. Dave Barduhn, a Washington State resident, wrote the ballad Theresen, performed by a jazz band near the middle of the concert, a song with tenor german all the time. Another composer was Dave Jarvis, a percussist professor at WSU who wrote 2:34 Shuffle. The song was clearly a mixing piece, featuring Alto Sax. Altosas had four improvised SOLOS (one of the first four songs) and I thought it was the group's most seductiving improv soloist. It was clear that he was well versed. Progressions, and was well versed in the amount of jazz he listened to. His solos sounded thoughtful and kept up to date with the best soloists performing that night. However, I was a little disappointed with the other soloists. It seemed that if they were having fun, it was at the expense of their creative ability and vice versa. The drummer seemed particularly adept both at KEEPING TIME and in the final song of the evening with a drum break that was impressive, even for those who usually loathe the drum kit as a solo player. His skills made for a solid RHYTHM share. I was a little disappointed with the decision to use electric bass bank instead of traditional vertical bass. This stood out to me especially in songs like Passing Lane, where the bass was at times fully exposed and it was clear that it had more treble than a surf guitar in a rock band. The piano player also took a few short solos and mainly used HOMOPHONE texture, COMPING chords on his left hand while soloing in one line on the right. The brass section was also solid, especially the TRUMPET line. The WSU Jazz Band II gave a great performance on Friday night, and I'm sure I'll take note of their next performance. Return to Music 153 Home Email Barbara Harbach Harbach