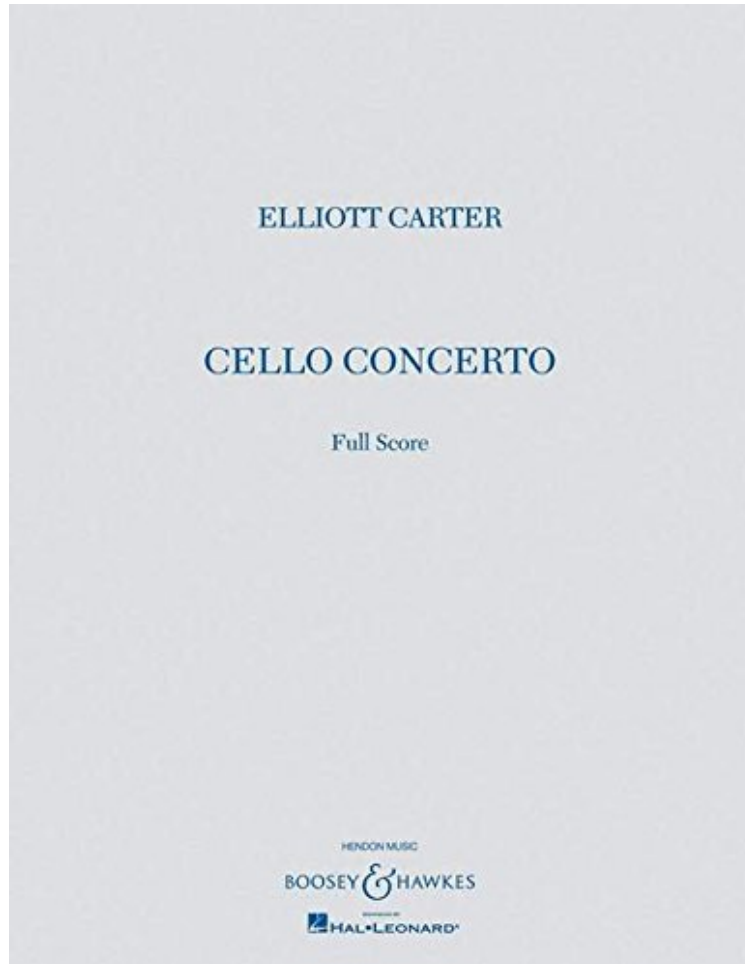


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0 of 0 people found the following review helpful. solitude, darkneses herein By scarecrow This was written for well-known New York City Cellist Fred Sherry, who knows Carter's music quite well throughout both their lifetimes, have worked together before; even when Carter was neglected on the scene. But this work has been played widely, as its premiere with Yo-Yo Ma and the Chicago Symphony September 27, 2001. Carter has numerous late late concerti, almost for all instruments, Horn, Oboe, Clarinet, Violin, and his conception is to shape the soloist round as a strong spine within the orchestra, in fact the orchestra is reduced to one role; Yes the forces do emerge with at-times discreet dark wistful colours, as the forever present Bass Clarinet, English Horn, muted trumpet in these concertos. The Cello role here is never shaken as soloist, as if it is emerging from a lifeworld already suffered, stronger more vibrant; nothing is ever extracted from it; an unknown state, quite arrogant at times, like within an ill-defined

purgatory. The Cello Solo has all the interesting, powerful fascinating rhythms and pitch content, double triple stopped declamations, provocations of its own; while the orchestra merely, feebly accompanies, within its one-dimensional, almost tyrannical state with crushing tutti chordal provocations, angered of its eternal subservient role; This however structurally allows full graphic relief for the soloist, emerging out of a void, vuota the orchestra provides;. The Cello's destiny is to wind forward, without traces of where it has been; enclosed within itself, self-possessed, safeguarded by an unknown power outside itself like shapes, icons, temporalities standing out from a Roman Forum structure; Now and then an orchestral-soloist emerges but only in fragments, incomplete, unfulfilled and you always have Carter's penchant for quick mercurial contrasts, rhythmic ostinati that quickly dissipates to nothing; The soloist is so formidably the untouched, exceptional star that it concludes the piece itself, after more feeble flutters from the Flute then Bb Clarinet; like their voices are alone as well, although more bleak, abandoned than the soloist; perhaps as a momentary agent, not really dispossessed simply alone, as if nothing mattered, but proclaiming an existence. The Cello claims its solitude without necessity other than itself. All roles all characterizations lead toward it, the Cello timbre in its darknesses, in its penumbrality.

(Boosey Hawkes Scores/Books). Premiered in 2001 by the Chicago Symphony Orchestra, Daniel Barenboim, conductor, Yo-Yo Ma, cello. 18 minutes.