

Camerata Ireland / US tour / November 2005

“In Beethoven's serene Piano Concerto No. 4, Douglas asserted himself as soloist and conductor. In both roles, Douglas - winner of the Van Cliburn and Tchaikovsky international piano competitions in the mid-1980s - revealed the pensive character of the work ... the final rondo movement was energetically rendered, successfully communicating a sense of subtle, sparkling wit over mere boisterousness. Similarly, Douglas embraced the intricacy of Elliott Carter's "Elegy for String Orchestra." With appropriate restraint, the strings voiced the work's understated melodic arch and contrapuntal themes. In the first of two encores, Camerata Ireland performed Pyotr Ilyich Tchaikovsky's romantic and buoyant waltz from his "Serenade for Strings." While the rhythmic, dancing serenade is hardly Mozartian, it does follow classical form and sensibility, a distinction that Douglas obviously understood.”

Sabine Kortals, *The Denver Post*

“The orchestra's strings excelled in two programmed lyric essays, a Nocturne (1970) by the Irish composer John Kinsella, and Elliott Carter's 1943 Elegy; lushness, articulation and seamless legato characterized these short mood pieces. The centerpiece and high point of this evening, however, was Douglas' masterly performance of Beethoven's Fourth Piano Concerto, to which the ensemble contributed strongly. The work's delicate balance between violence and gentleness was maintained throughout, the soloist bringing intensity, spontaneity and thoughtfulness to every familiar utterance. Douglas and the orchestra have recorded the G-major Concerto on a CD with the Second, and are planning another, to include the other three Beethoven concertos. Watch for it.”

Daniel Cariaga, *The Los Angeles Times*

[Barry Douglas] and the orchestra give a daringly personalized performance of the Beethoven Fourth Concerto, with bold moldings and stretchings.

Scott Cantrell, *Dallas Morning News*

The group played intensely with a tendency to dig in and shape every phrase and to love every note. Unlike the Russian style, however, the Irish style more readily takes on humor and emphasizes energy as much as emotion. Douglas, well-known in Fort Worth as the bronze medalist of the 1985 **Cliburn** competition, started the concert in the conductor's role, standing in front of the orchestra for Mozart's Adagio and Fugue in C minor for strings, delivered with a tinge of darkness and a substantial but lucid tone. Douglas then took on the double task of conducting and performing the solo part in Mozart's Piano Concerto No. 21 in C. Here, he opted for boldness over delicacy, bringing an appealing, almost off-the-cuff quality to the music; the slow middle movement, with its serene opening string part and melting melodies, provided the high point of the first half of the concert.

Wayne Lee Gay, *Fort Worth Star Telegram*

“The group turned in some solid, often energetic music-making with a few fine solo contributions...”

Jeremy Eichler, *New York Times*