

# The MANEATER

## Orchestra hits all the right notes

By [Steve Sliker](#), Reporter. Posted [January 19, 2007](#).

Jesse Auditorium was about half full for last night's performance by the Hamburg Symphony Orchestra, but those in attendance were serenaded with a variety of emotions. As the lights dimmed, the audience could feel the hushed anticipation as orchestra members took their seats and waited for their Maestro Andrey Boreyko.

The conductor appeared to warm applause and the magic began. The first selection was Rosamunde: Overture, D. 644 by Franz Schubert. The selection had a straight-forward melody that was a romantic rendezvous that took the audience on a journey of anticipation through the different stanzas. This overture set the tone for what would be a dynamic evening.

**The performance continued its steady flow into the next phase, while special guest violinist Robert McDuffie was introduced. Playing Violin Concerto No. 1, op. 26 in G minor, McDuffie was able to make the violin speak through his expressive playing, telling a story that ranged from loneliness and longing to rebirth. McDuffie played emotionally, as though beckoning the rest of the orchestra to join his plight, then rise again.**

**Soon the entire auditorium was filled with a colorful, vibrant defying sound, and then a decrescendo of soft weeping from McDuffie's violin. Each transition by the talented musician was so specific that the audience was able to take away the true feeling of the piece. The first half of the performance ended with a standing ovation. Most of the ovation was for McDuffie, as the members of the orchestra tapped their bows on the music stands in front of them.**

The second half of the performance featured Johannes Brahms: Symphony No.1 op. 68 in C minor. The music, written in the romantic period, portrayed richness and an abundance of sound that showcased Brahms' musical genius. The orchestra's performance within this piece can be defined with one word: brilliant. The backbone of this brilliance was again Boreyko, whose masterful conducting had all of his musicians in sync. With just a brush of his hand or the wave of his stick, he was able to change the entire mood within the piece. The imagery represented within the music allowed the audience members their own adventure back to that era of romance.

The symphony, the final piece of the evening, was divided into four movements. The first began somber, with a bottled up intensity, but then the music began flowing elegantly into a more hopeful sound. With this transition, the piece entered the second and third movements.

These were full of crescendos and decrescendos that flowed from hopefulness to sweetness and gracefulness. The piece then moved flawlessly and melodically into the finale, or final movement.

Within the finale, the audience was reminded of the previous movements, while the orchestra added flair to an already triumphant conclusion. The audience went crazy and rose again for another ovation. This time, the ovation was met with an encore. Trepak, by Peter Ilyich Tchaikovsky — which was made famous by the Nutcracker ballet as the Russian dance — was a stirring ending to a fabulous evening.