

Jupiter Symphony Chamber Players

“gave it an energetic, tightly focused reading”

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MUSIC REVIEW | JUPITER SYMPHONY CHAMBER PLAYERS

A Night Out for Neglected Chamber Pieces by 19th-Century Masters

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The enterprising and sublimely idiosyncratic conductor [Jens Nygaard](#) died eight years ago this week, and since then the core members of the orchestra he founded, the Jupiter Symphony, have presented an expansive chamber music series in his memory. “A Living Tribute to Jens Nygaard” is printed on the programs over the ensemble’s name — now the Jupiter Symphony Chamber Players — and its repertory is grounded in Nygaard’s taste for overlooked composers and neglected scores by composers we think we know well.



Rachel Papo for The New York Times

The Jupiter Symphony Chamber Players, with Inga Kapouler on piano, Cynthia Phelps on viola and Vadim Lando on clarinet, in performance at the Good Shepherd Church in Manhattan on Monday.

Three of the four works the group played on Monday afternoon at the Good Shepherd Church were by 19th-century composers everyone knows, but they were oddities all the same: the kinds of works that turn up on recordings but are rarely trotted out for state performances.

In the case of Schumann's "Marchenerzählungen" (Op. 132), the music itself is as lyrical and driven as any of the composer's chamber scores and requires no apology. Its rarity may have more to do with its odd scoring, for clarinet, viola and piano. Vadim Lando, the clarinetist, and Cynthia Phelps, the violist (borrowed from the [New York Philharmonic](#)), played their closely intertwined lines as a dialogue and a dance, with animated support from Inga Kapouler, the pianist.

Weber's Flute Trio in G minor (Op. 63) may be more of an acquired taste. Though the flutist Barry Crawford, the cellist Ani Aznavoorian and Ms. Kapouler gave it an energetic, tightly focused reading, its gracefully tuneful flute lines and hard-driven piano and cello writing hung together awkwardly.

The surviving movement of Mahler's Piano Quartet in A minor (1876) was a treat. Mahler was barely 16 when he composed it, but this quartet, built of themes with many of the melodic and rhythmic characteristics that turn up regularly in his later works, hints at his penchant for textural lushness.

Ms. Phelps, Ms. Aznavoorian and two violinists, Misha Vitenson and Lisa Shihoten, closed the concert with Hans Rott's String Quartet in C minor. Rott was a student of Bruckner's and a friend of Mahler's who went mad at 22 and died at 25. Its first movement shows great promise, if you take its Romantic sentimentality in stride. But it is clearly a student work, with its models barely disguised: its scherzo is thoroughly Mendelssohnian, its Minuet (which lacks a trio) is Mozartean, and its finale channels Bach. The later Symphony in A offers a better hint of what Rott might have achieved but is not heard much either.

<http://www.nytimes.com/2009/09/23/arts/music/23jupiter.html>