

Percussion soloist's performance rewarding

By Peter Jacobi
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It was percussion time Wednesday evening.

Kay Stonefelt, who had won a concerto competition for instrumental soloists at the School of Music, appeared with the University Orchestra at the Musical Arts Center to perform the Concerto for Solo Percussion and Orchestra written in 1978 by Robert Suderburg.

Stonefelt is gifted, flexible, versatile and makes her environment of gongs, cymbals, drums of all persuasions, bells, marimba, and xylophone truly, fully hers. She's a thorough professional with agility when called for and power when that's the composer's game.

In fact, the reward of the perfor-

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mance was much more to see and hear her accomplishment than to experience the music. The concerto is like two pieces of music much of the time, one played by the soloist, the other by the orchestra. In the first movement, for instance, which is labeled Lament, the ensemble becomes sort of an orchestral wash behind Stonefelt's potent outbursts of percussive sounds. On occasions there's a fusion, particularly in the work's second movement, Lyrics, when the keyboard instruments took over for drums and gongs. They blended more naturally with the orchestra, resulting in perhaps the most successful moments of the concerto, musically speaking.

But Stonefelt was superb throughout. And conductor Robert

Porco seemed to have the orchestra focused well, ready to be supportive and complementary whenever the score made that possible.