



# NEWS *from Young Concert Artists, Inc.*

## OLIVIER STANKIEWICZ, *oboist*

### NEW YORK MUSIC DAILY

#### Stunning Program of Works for Oboe and Piano at the Morgan Library

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*by delarue*

The repertoire for oboe and piano isn't as vast as for, say, violin and piano, but there are plenty of gems out there. The duo performance by Olivier Stankiewicz and Jonathan Ware on Tuesday in the magnificent sonics at the Morgan Library was a feast of amusing trick endings, vivid color, stunning clarity and a program that offered a series of salutes, some more subtle than others, to the Ravel Bolero.

References to that work, both oblique and obvious, traced a path straight from Antal Dorati's Duo Concertante for Oboe and Piano, from 1983, back to Pierre Sancan's 1957 Sonatine for Oboe and Piano, and finally a late Poulenc work, the 1962 Sonata for Oboe and Piano. Beyond flamenco allusions, eerie Satie-like close harmonies and belltones permeated all three pieces. Ware's attack on the piano had an emphatic, purposeful drive to match his icepick precision, while Stankiewicz's oboe rose from striking, perfectly precise spirals and volleys to a stark, burred, woody tone in the closing piece: it was almost as if Stankiewicz was playing Poulenc on a duduk, or a Turkish zurla.

A persistent sense of suspense pervaded Sancan's piece, alternately jaunty and funereal, a Hitchcock film overture of sorts. Dorati's work was a showcase for Ware's vigorous clarity and Stankiewicz's seemingly effortless command of rapidfire trills, matched by long, airy, plaintive phrasing. The Poulenc gave the duo even more of a launching pad for bright contrasts between a neoromantic nocturnal calm and heroic swells with more than a hint of sarcasm...and wry quotes from Ravel and La Vie En Rose. The second movement, with its frequently droll conversational repartee, was particularly entertaining.

They'd opened with Saint-Saens' Sonata in D Major, a predictably pleasant way to spotlight Stankiewicz's lyricism: the piano is a supporting instrument in that one. This concert was staged by Young Concert Artists as part of their ongoing noontime series at the Morgan. Impressively, the house was close to sold out, and while there were plenty of retirees, the audience demographics were unexpectedly diverse:. Clearly, word is out about the series, whether among those in the gig economy or neighborhood folks who may have snuck away from school or the dayjob.