

Emily Andrews with the Cambridge Graduate Orchestra  
West Road Concert Hall, Cambridge, 13 November 2009

*Review by Brenda Dykes*

The flute concerto in this concert held in the Cambridge University Concert Hall was by Lowell Liebermann. It was commissioned by Sir James Galway and, since its first performance in 1992, it has become very popular, despite its technical difficulties. In this performance, Emily Andrews, who played from memory, proved herself a worthy soloist and, as well as looking very elegant and communicating superbly with the audience, she demonstrated wonderful dexterity and an unusually wide range of tone-colours. The opening of the first movement was quite magical, with both the fluidity of the sound and exquisite phrasing of the solo flute clearly holding the attention of the audience. For what is an amateur orchestra, albeit an exceptionally good one, the accompaniment was excellent, except for a tendency to overpower the soloist in some of the faster, more dramatic sections of the movement. West Road is a well-loved concert hall and the acoustics are generally good, but the flute does not always project well, as I know from first hand experience, so there were a few places where Emily could have given a little more bite to the articulation and the orchestra could have held back a little. The slow movement was beautifully played and the final movement allowed Emily to demonstrate her virtuosity and her ability to communicate a real *joie de vivre*. The flute was just a little swamped in places, but the outrageously high final notes were clear and the work came to an exciting end. From the evidence of this performance, Emily Andrews is definitely one of Britain's most promising young professionals.

The flute concerto came between Debussy's *L'Après Midi d'un Faun* and movements from Prokofiev's *Romeo and Juliet Suites*. The whole concert was ably conducted by Mark Austin.