

interpreters employed a pliancy of approach to the music's pulse, but Damgaard revealed a dynamic rigour where the spectator felt the performers' tension, rather than pliantly melting into the performance moment. At the end, the effect was of a successful mini-odyssey, a chain of obstacles surmounted.

In the evening's second part, Damgaard was joined by his daughter, Benedikte, for two Sonatas: Grieg No. 2 in G and the dark Brahms No. 3 in D minor. Grieg's final *Allegro animato* showed the duo at their best, notably through the violinist's *je m'en fiche* sprightly and unexpectedly light attack.

*Fantasia*, and last week the

was named Australian Social

international fame," de Jong

their talents on show tonight at

9594 4372 or [www.primogenity.org](http://www.primogenity.org)



Freydi Mrocki: Warm and engaging.

# Klezmaniacs work the room with their schmoozin' ways

## MUSIC KLEZMANIA

BMW Edge, Federation Square, June 18

[www.klezmania.com.au](http://www.klezmania.com.au)

Jessica Nicholas Reviewer

IT'S been eight years since Klezmania — one of Australia's finest klezmer ensembles — last released an album. So there was good reason to celebrate when

the band gathered with family, friends and fellow musicians to launch their third CD, *Shmoozin'*, on Wednesday night.

It was clear that the occasion was an important one for those present — particularly the four core members who have managed to keep the band together over the past 15 years. Freydi Mrocki, brother Lionel Mrocki, David Breytman and David

Krycer are passionate about klezmer music, but it's the affection they have for one another that binds them so tightly.

The new album has a slightly more relaxed pace than the two previous recordings, with less of the frenetic dance pieces so typical of the klezmer genre. Wednesday's launch opened with a slow-burn number that melded a traditional Jewish wedding song

with a New Orleans-style blues. There were several lilting waltzes *Mazl/Blue Balloon* and the charming *Intersection Waltz*, and a tender, wistful rendition of Leonard Cohen's *Dance Me to the End of Love*.

Vocalist Freydi Mrocki has a wonderfully warm and engaging style, her delivery imbued with a storytelling quality that allows audiences to connect with the

(mainly Yiddish) lyrics. This was especially apparent on ballads such as *Oyfn Veg Shteyt A Boym*, rendered with exquisite simplicity as a duet with Breytman on bayan (button accordion).

Visiting US klezmer expert and multi-instrumentalist Michael Alpert joined the band on several numbers, and performed a bracket of his own compositions and arrangements

(including the beautifully lyrical *Es Iz Shoyn Shpet*).

But it wouldn't be a Klezmania concert without a clutch of up-tempo, dance-friendly numbers, and the band interspersed the gentler songs with tunes such as *7.40* (motivated by Lionel Mrocki's marvellously agile clarinet) and *Beredans*, featuring the Hot Club-style guitar of David Krycer.