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ENSEMBLE HIGH-END AUDIO SYSTEM: PURSUIT OF THE MUSICAL EXPERIENCE

MARCH 2, 2019 ([HTTP://BOSTONCONCERTREVIEWS.COM/ENSEMBLE-HIGH-END-AUDIO-SYSTEM-PURSUIT-OF-THE-MUSICAL-EXPERIENCE/](http://bostonconcertreviews.com/ensemble-high-end-audio-system-pursuit-of-the-musical-experience/)) / LEAVE A COMMENT ([HTTP://BOSTONCONCERTREVIEWS.COM/ENSEMBLE-HIGH-END-AUDIO-SYSTEM-PURSUIT-OF-THE-MUSICAL-EXPERIENCE/#RESPOND](http://bostonconcertreviews.com/ensemble-high-end-audio-system-pursuit-of-the-musical-experience/#respond))

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We are all “students of the audio arts” as my friend and mentor Harry Pearson (“HP”)(1937-2014), the founder of the original *Absolute Sound* magazine, was fond of saying. (HP is whimsically pictured below doing his thing in one of the early covers of his *Absolute Sound* magazine created by artist Gary Viskupic).



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Absolute Sound

HP understood that a given audio system could never be perfect, but the standard for reviewing its virtues lay in how close it came to replicated the real thing: a live performance of music in a breathing, acoustic space. I recall joining in listening sessions with HP at his home in Seacliff, New York while working with him (and his talented assistant, Joey Weiss), on HP's audio publication, *HPSoundings*, a publication that HP started late in his life to promote the critical audio arts without the influence of commercial advertisements. During those listening sessions, HP would sometimes rise from his rickety nylon chair with his fingers pointing to an imaginary space between a pair of loudspeakers. At such moments, he might exclaim: "Did you hear that brazen trumpet call from the back of the stage?" or "Did you catch that celesta's twinkling run?" At such "goosebump" moments, we all realized that we were communally time-traveling back to the original musical event delivered by state-of-the-art audio systems from esteemed audio companies like those led by some of HP's close friends and colleagues: Luke and Bea Manley of VTL; Joe Reynolds of Nordost cables or Carl Marchisotto of Nola loudspeakers, among others.

These are exciting times for audiophiles and HP would have been amazed at the fidelity of entry-level audio systems that offer great sonic advances for their low cost. I urge, dear readers, that you support your local audio dealerships and rely upon their guidance to

(<http://www.montrealjazzfest.com>)



(<http://www.worldmusic.org>)



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demonstrate to you just how far we have come to close the gap between the reproduction of music and the live music experience at home, even on the budget of an entry-level stereo or headphone system.



audioarts.co

The audio system under review here, however, is a different creature: a state-of-the-art product that is an expensive all-in-one system, a vision of one eminent audio designer whose goal was to attain new levels of faithfulness to live music via a small footprint, elegantly crafted system. This is a system built and meant for the musician or audiophile who is looking to invest significant funds in a last-stop system that one can live with for years on a daily basis - to enjoy its musical bounty (and replenishment of the spirit) in serious, dedicated listening sessions. I believe HP would have been rather smitten by this reference system because it vividly delivers those "goose-bump moments" he lived for, transporting back to the live musical event (on audiophile recordings that allow for such) time and time again.

This audio system is the creation of Dr. Urs Wagner and his team at the renown Swiss high-end audio company, Ensemble (Ensemble AG; <http://www.ensembleexperience.com> (<http://www.ensembleexperience.com>)). Ensemble was founded in 1986 by Wagner, one of the most congenial and enthusiastic music mavens you will meet (Wagner happily plied me with many of his favorite recording recommendations during this review). The complete Ensemble system under review here ("Ensemble system") consists of Wagner's latest version of Ensemble's integrated hybrid (utilizing both tube and solid state technologies) control power amplifier, the *Massimo Fuoco* (aptly named after the Italian musical direction to "play with great emotion or fiery energy").



ensembleexperience.com



ensembleexperience.com

A pair of Ensemble's *Ondiva* loudspeakers on dedicated *ARC* stands;



ensembleexperience.com

An Ensemble transmission power line unit, the *Isoline Duo*;



ensembleexperience.com

And a complete loom of Ensemble cabling consisting of *Dalvivo* speaker wire and power cords; *Incanto* RCA interconnects and a *Supremo* 75ohm digital cable (connecting my digital front end: a CEC TL-51 CD player, used as transport, and an Audiomat Maestro2 DAC).



Dalvivo speaker cables; ensembleexperience.com



Incanto interconnects; ensembleexperience.com

For vinyl playback, a Rega RP-10 turntable with Rega RB2000 tonearm, fitted with a Benz LP-S cartridge, was partnered with an Aesthetix Rhea phonostage. All electronics were supported by sets of Ensemble isolation footers, their *Gamba*.

In order to focus exclusively on the music, there will be no attempt here to provide all the technical data and specifications regarding the Ensemble System under review. I refer instead to Ensemble's excellent website (www.ensembleexperience.com (<http://www.ensembleexperience.com>)) for all technical data and specifications. I also refer you to Ensemble's dealer and distributor in the US, *AudioArts* of New York City, (www.audioarts.co (<http://www.audioarts.co>)) for all inquiries on Ensemble pricing and auditions. I highly recommend *Audioarts'* owner, Gideon Schwartz, as one of our region's most trusted, knowledgeable and amicable music-minded purveyors of quality high-end audio systems.

This review was conducted in my listening room that measures 12 feet wide by 35 feet in length. Gideon Schwartz of *Audioarts* came to set up the system and placed the *Ondiva* loudspeakers equidistant from the back wall (about 8 feet into the room); 6 feet apart; 2.5 feet from their sidewalls and about 10 feet from my listening position. Schwartz and Wagner both encouraged me to move around to different listening positions, which I did, confirming that the Ensemble System was shockingly room-filling, its presentation not requiring one "sweet spot" for optimal listening.

I will be describing my 3-month audition with the Ensemble System by doing what I love best, (in the spirit of HP): sampling some of my favorite audiophile recordings for your reference; relating them to concerts by these same artists and hearing just how close the Ensemble System gets me to those HP "goosebump" moments when a home audio experience comes scintillatingly close to experiencing real human voices and instruments played in a live concert setting.



The first CD that I often reach for in auditioning an audio system explores the unique sound of the Baroque era ancestor to the modern trombone, known by its noble name, the Sackbutt. One modern player of Sackbutt distinction is Jorgen van Rijen and he and his Sackbutt are joined by the *Comattimento Consort Amsterdam* in a spirited performance captured in glowing fashion on their hybrid CD/SACD *Sackbutt* [Channel Classics 26708]. I have heard the Sackbutt played in concerts in Boston, specifically during the world-renown *Boston Early Music Festival* (occurring this year from June 9-16th, see www.bemf.org) and its sound falls somewhere between Clark Terry's flugelhorn warmth and Steve Turre's trombone bite. Playing this CD through the Ensemble System, the first question was whether the system's electronic heart and soul, the *Massimo Fuoco* (rated at 100W/8ohm; 150 W/4ohm per channel) could drive the ported *Ondiva* loudspeakers (rated at 88.5 dB sensitivity and consisting of one custom 28 mm. textile dome tweeter and one custom made 18 cm. woofer) to deliver all of the dynamic presence and elusive tonal qualities of the Sackbutt. Hearing the first note, with eyes closed, there was no doubt of the Ensemble System's ability to immediately transport me back to hearing the Sackbutt played in concert with all of its unique tonal qualities coming through unhindered and vibrantly present.

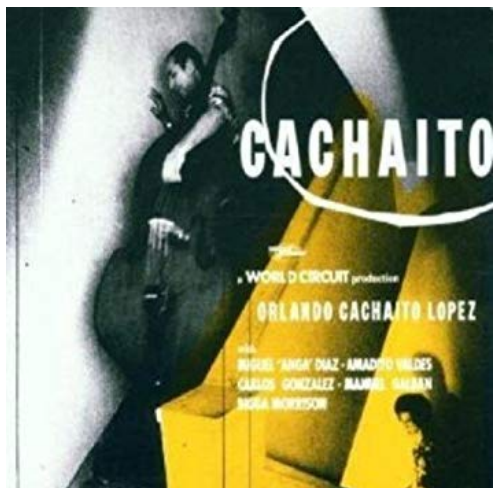
This example brings out the first impression of the Ensemble System: it may take a listener some time to come to appreciate this system's signature: a sound so present, alive and vibrant that it can be shocking and unsettling to those not used to such clarity and presence from an audio system. The more one luxuriates in this new type of sound, the more one realizes that the Ensemble System has a special window into the truth of any given performance. For instance, again on *Sackbutt*, there is at one point a wonderful conversation between Rijen's Sackbutt and a woody bassoon, far off in the layered stage. Through the Ensemble System, not only is every inner detail of this conversation captured (down to the woody clacks of the bassoon's metal parts) but in addition to this superb

"definition," is the ensnaring of those elusive qualities of these musical instruments that make them sound real. The more familiar the listener is with the sound of instruments played in performance, the more delightful this becomes.

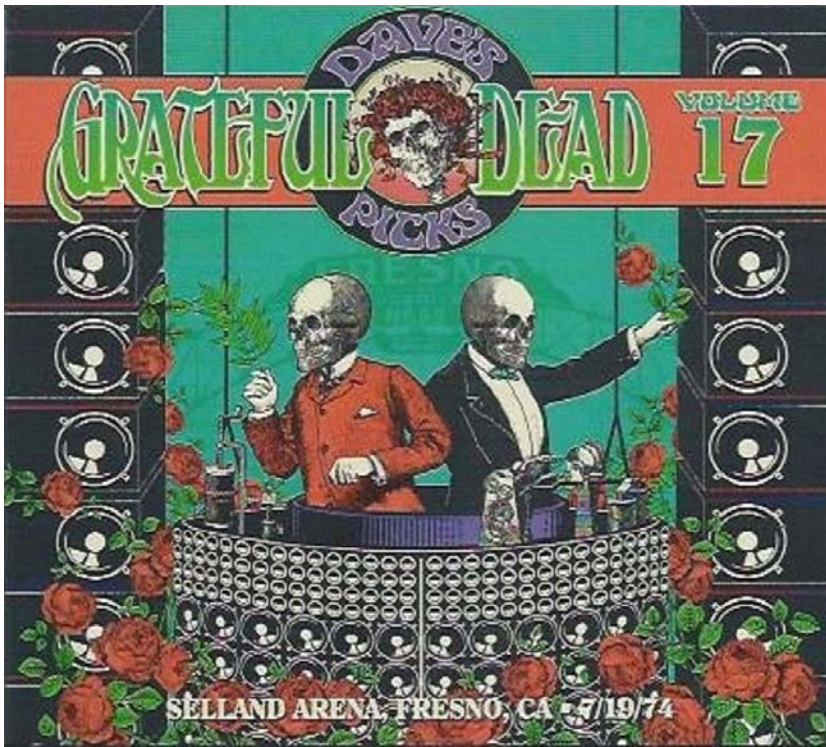


This superb acoustic recording also demonstrated the Ensemble System's aliveness in the area of sound staging: delivering a natural scale and solid image of Rijen (and the layered ensemble) each within its own natural airy space on the stage, which stretched beyond the lateral front areas of the *Ondiva* to the sidewalls of my room. Even more uniquely, the Ensemble System created a layered depth plane behind the loudspeakers to the room's rear wall, exposing a depth layering of players on the stage that was a new experience for me in my listening room. I did notice a slight loss of bass impact and surrounding air in the lowest octaves on string basses and drum hits, in contrast to hearing *Sackbutt* on my much larger (200 pound!) reference four-way loudspeakers (the Hansen Prince V.2). To get a better idea of this, I wanted to listen to some reference recordings of bass players who I

have seen in performance to see if the law of physics catches up with the diminutive Ensemble System enough to cause me to miss any “goosebump moments” of mid and deep bass impact, of which HP was so fond.

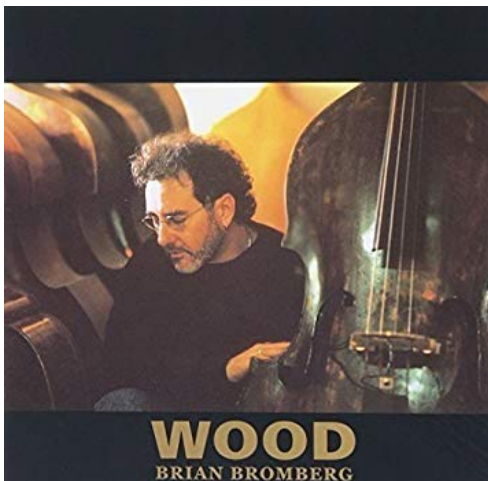


First, I went back a few years to a concert held at the Somerville Theatre in Somerville, MA. of Cuban bass legend, Orlando “Cachaito” Lopez, and his phenomenal band. That night is instilled in my memory for its carnival energy, brilliant musicianship and the audience dancing in the aisles. Lopez’ pungent and expressive acoustic bass is heard in all its glory on the audiophile CD gem, *Cachaito* [World Circuit/Nonesuch 79630-2]. Playing “Tumbao No. 5” from this recording on the Ensemble System, (with the *Massimo Fuoco*’s volume control set at a moderate 10 o’clock position), Lopez’ huge bass lines flowed forth unhindered, tactile and free, with that Ensemble quality for vitality and aliveness. His plucks and holds; his comic swerves up and down his bass’s neck and all the harmonic richness of his resonant instrument were intact and viscerally felt, like I was back in the mid-hall of the Somerville Theatre at his concert. True, I did not hear window-rattling from the lowest bass notes and did miss some of the saturation of air down very low (that one gets from a larger floor-standing loudspeaker), but there was also something more real to this bass: pungent, propulsive and swinging, even with a bit of looseness to it. Here was a human quality of playing an instrument (something that is missed by audiophiles always listening for damped “taut” “coherent” deep bass which does not always translate to hearing the reproduction of a “real” bass played by a human).



Another example comes from the short glorious time that the Grateful Dead trucked around their mountain of loudspeakers, known as the "Wall of Sound" in the summer of 1974. During these concerts, bassist extraordinaire Phil Lesh got a chance to experiment with all new sounds and colors from his playful instrument plugged into the Wall's mammoth stadium of speakers. Having heard Lesh play many times with the Dead in concert (and in more recent years with *Dead And Company*), makes me wish I had attended one of those Wall of Sound concerts back in 1974. But what a joy to know that we can now collectively time-travel back to hear one of those concerts, (with Lesh's electric bass magic flowing), on *Dave's Picks Volume 17* [Rhino Records; www.deadnet (<http://www.dead.net>)] delivering from the soundboard the Dead's show at Selland Arena in Fresno, CA. on 7/19/74.

Putting this disc through its paces with the Ensemble System was a knockout of raucous heat and fun. Even at low to moderate volume, listening to the Dead stretch out on "Tennessee Jed" brought a rolling thunder of rock bliss. Garcia's guitar shone forth in flowing, crisp and vibrant colors (in natural height and image on the left of the stage) while Lesh's bass cavorted in creative twisting low notes and fluid runs (layered far back off-center stage). The band roiled bluesy and soaring, every thread of their weaved notes coherent, defined and blasting (coherent even at high good-rocking volume). Lesh's electric bass was so fun to follow on the Ensemble System, so human, playful and defined, without missing any of those last iotas of its stentorian depths.



On two other gem CD recordings of bass wizards in solo performances: Victor Wooten plying his soulful version of “Amazing Grace” on Bela Fleck & The Flecktones’ *Live At The Quick* [Columbia 86355] and Brian Bromberg on his delectable version of Lennon/McCartney’s “Come Together” [found on his *Wood* [A440 Music] these two masters of the depths were revealed in all their powerful presence. Wooten’s live performance highlighted not only how the Ensemble System captured each of his nimble, fleshy touches on his bass with ease and precision, (harmonically rich and glowing), but also delivered the stable imagery of Wooten and his instrument (and his hands playing and plucking) nestled in the surrounding enthusiastic shouts from the audience (coming from all directions of the airy, layered soundstage). Bromberg’s solo on “Come Together” reminded me when I heard him play this solo piece at Scullers Jazz Club in Cambridge, MA. (www.scullersjazz.com (<http://www.scullersjazzclub.com>)). Every nuance and thrill of this bass solo (from the strikes of strings at off-angles to his pounces on his instrument’s wooden surfaces) was heard through the Ensemble System fresh and cataclysmic. With volume set at a low to moderate level on the *Massimo Fuoco*, and with eyes closed, I was right back to my seat at Scullers in front of Bromberg’s magnificent bass machine, hearing his artistry and power down to his deep, satisfying (and grippingly pungent) elastic pulls and holds.

The Ensemble System’s alacrity in the service of fidelity and artistic expression in the low and mid-bass was also readily apparent in vocal recordings that test the mid-range and treble fidelity in the best audio systems. One of the highlights from 2018’s *Newport Jazz Festival* (www.newportjazz.org (<http://www.newportjazz.org>)) was the appearance of vocalist and composer Gregory Porter and his stellar band. I have heard Porter from his earliest mesmerizing performances (in the intimate confines of the Regattabar in Cambridge, MA. www.regattabarjazz.com (<http://www.regattabarjazz.com>)) to his rocking

out at *Newport Jazz*, electrifying the crowd with his versions of Marvin Gaye's "What's Going On?"; The Undisputed Truth's "Papa Was A Rollin' Stone" and Porter's soaring originals.

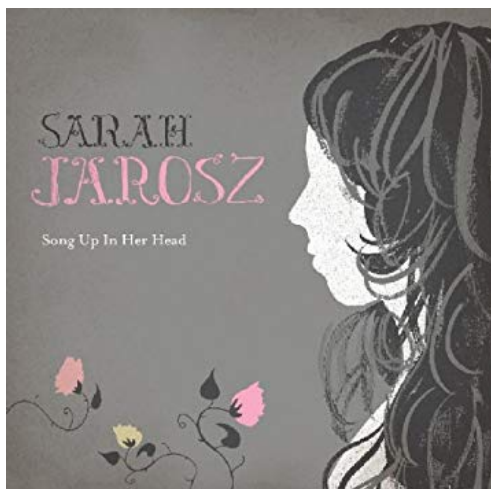


Firing up Porter's outstanding audiophile gem, *Liquid Spirit* [BlueNote] on the Ensemble System brought another virtue of this system to the fore: Porter's undulating baritone filling up my large room with its mid-range richness. This highlighted another uncanny quality of the Ensemble System: it projects music outward towards the listener with delectable flow and exuberant presence and energy and yet, at the same time, it invites the listener into the musical drama in an addictive way, to explore its ingredients without any fatigue or feeling of too aggressive forwardness. Porter's vocals were vividly projected into my room with all his creative intonation, breath and human feel for his song (making it his own). There was also that addictive, inviting quality: you want to lean in to hear every nuance, tactile detail and gospel power that Porter's music effortlessly delivers to the Soul.



Another great example of this, again in the all-important midrange, was listening to the radiant, expressive voice of the Irish singer, Larla O Lionaird, whose voice ranges from baritone depths to tenor clarity with astonishing expressiveness. There is nothing like him, and hearing Lionaird sing in his traditional "sean nos style" with the rest of his stellar group, *The Gloaming*, at Berklee Performance Center in Boston was a fascinating journey. Their self-titled CD [Brassland] is also a thing of startling beauty and sonic glory. With the Ensemble System, each Lionaird vocal was carried on a wave of air and tactile presence forward and outward. His whispered (or forceful vocals) had no trace of glare; they were liquid, articulate in both intonation and enunciation, (each word- unfamiliar vernacular to this ear - rounded and clear), soaring upwards - just as I had heard him in concert. The Ensemble System freed up his voice, unchained to soar like the human voice does in real life: outwards, dynamic and flowing and then decaying naturally into its surrounding air.

The *Ondiva* tweeter was a thing of marvel, exhibited by a complete lack of grain or reticence; clear and liquid to KHz well beyond my hearing limit. I did not hear any shortcomings, apart from an occasional high frequency loss of focus at the highest volumes. (I never exceeded mid-way on the *Massimo Fuoco's* precise volume control, illustrating this amplifier's robust power and ability to sound pressure my room to a staggering degree).

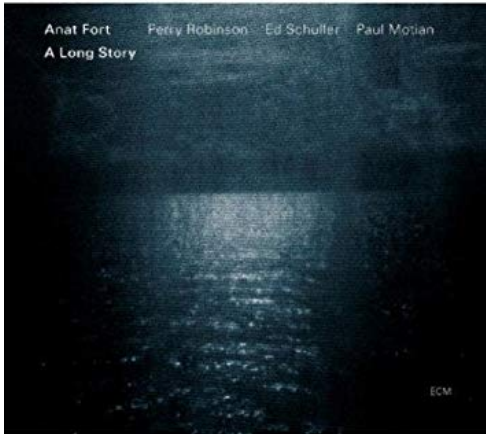


The Ensemble System captured the lithe tenderness in one of my favorite young singers, Sarah Jarosz, whose voice was ensnared astonishing sweet, clear and open (along with her sparkling high mandolin). I had the lucky opportunity to attend Jarosz's graduation concert at New England Conservatory in Boston a few years ago where she performed with her collegiate pals (who were a magnificent band), in music from her gem of an LP, *Follow Me Down* and her earlier treasured CD, *Song Up In Her Head* [both on Sugar Hill Records]. Playing her revelatory "Ring Them Bells" or her soulful take on Tom Waits' "Come On Up To The House" on the Ensemble System brought me right back to her graduation concert: the *Ondiva* two-way driver coherency was so seamless and harmonically right that there was nothing to hear but sweet vocal swells upward and outward (with Jarosz's mandolin plucks and Samson Grisman's acoustic bass hitting like vivid sparks in the resonant air).

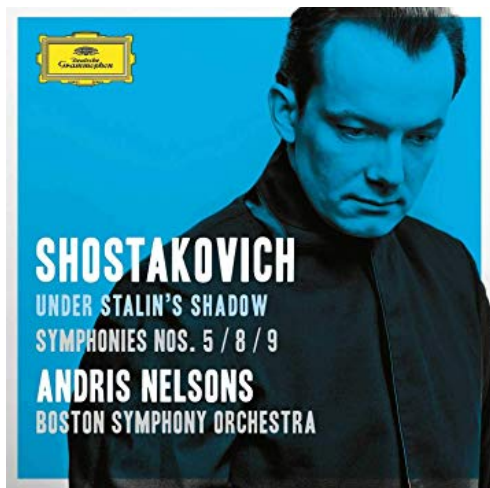


I also had the pleasure of recently hearing the masterful Dee Dee Bridgewater hold an audience in the palm of her hand at Scullers Jazz Club, soaring in her sassy, brilliant vocal artistry. Her version that night of the classic "Saint James Infirmary" was revelatory as she and her talented young band (Carmen Staaf on piano; Tabari Lake on bass and Kush Abadey on drums) caught the slow bluesy strut of this classic with Bridgewater's unique scatting ability firing on all cylinders ("playing" an imaginary trombone held between her fingers with riotous vocal accents, groans, rasps and high staccato peals). Listening to this version on her CD, *Dee Dee Feathers* [Okeh Records], the Ensemble System was a neutral, articulate vehicle exposing this recording for what it is: a somewhat dry, reedy and bright

recording. This was a good example of how the Ensemble System will not improve on tough recordings. Indeed, it will expose them with its vanishing noise floor and liquid articulation, but will not make them necessarily sound worse than they already are, (due to the Ensemble's uncanny signature for drawing one into the musical drama regardless of the quality of the recording). The Ensemble System encourages, even demands, the joy of exploring every LP and disc in your collection anew, knowing that sonic weaknesses in recordings will also be laid bare, maybe for the first time.



Piano may be considered the ultimate test for a high quality audio system to capture all of its percussive character; its full harmonic body and the range of unfolding emotions with each individual players' style. Putting the Ensemble System to this tough test on two contrasting great piano recordings: pianist Anat Fort, on her glowing CD, *A Long Story* [ECM] and then on the rollicking, dynamic pianist Chano Domínguez's gem of a live CD recording, *Flamenco Sketches* [Blue Note], there was never a hint of any glare, blur of notes or failure to deliver each of these pianists' contrasting styles, down to every velvet touch and percussive blast. Fort's recording (with sterling companionship from light-as-air drummer Paul Motian) is a deep pool of meditation and glow, her piano fully revealed by the Ensemble System in all its body, harmonic richness and dynamic range. Domínguez's live performance is a swinging frenetic feast of piano heat and creativity (with fantastic percussion, including Palmas and vocal sparks). In the hands of the Ensemble System, there was never a loss of focus, each ignited fierce piano note or Palmas clap clear, sparking and alive. Each of these two pianists' styles were revealed for all of their gifts. The Ensemble System invited one in to explore each moment of this music-making with a tonal neutrality, image solidity and vital open presence that delivered all the fresh wonder of these two pianists at their remarkable keyboards.



To conclude, I return to where I started, with an homage to HP and his favorite big, orchestral pieces – this time, taking me back to sitting in Symphony Hall in Boston in November, 2015 when the Boston Symphony recorded their glowing performance of Shostakovich’s *Symphony No. 5*, [Deutsche Grammophon 4795201]. Listening to this recording through the Ensemble System brought me immediately back to my memories of that great performance. The *Massimo Fuoco*, driving the *Ondiva* loudspeakers, captured all of the layered, airy comedy and sardonic strife of this unfolding drama: its tender first violin soaring against harp plucks; its crisp and timbre-rich action between flute, strings and thunderous horns (blasting in from the far sides of the stage). The huge bass drum and timpani hit with propulsive force to the back of the Hall, just as I had heard it. This is what makes home listening so exciting and such a joy to all music lovers: getting close to the live event and re-living it as viscerally as possible. And this is what Urs Wagner and his Ensemble System have achieved gloriously: a new way of hearing back into our favorite performances and, (closing our eyes as HP’s “students of the audio arts”), sitting astonished once again in the presence of our favorite artists, marveling at their artistry and the human expressive power of music.

POSTSCRIPT: I have purchased the Ensemble System and it will now be the new reference listening system here at bostonconcertreviews for all future evaluations and reviews of artist recordings. This review will now be posted in “Nelson’s Listening Systems” for those wanting to read more about this reference audio system and how it is joyfully utilized here at bostonconcertreviews.

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Nelson

Nelson Brill is an avid music lover, who brings an audiophile perspective and a passion for the Arts to his reviews of live and recorded music. He has reviewed live concerts and recordings for many years for several online publications, including The Stereo Times



and Harry Pearson's HPSoundings. He has also been a contributing writer and reviewer for several other publications, including JAZZIZ magazine. His past writing for The Stereo Times also included many audiophile equipment reviews and he continues to evolve his own reference equipment to critically evaluate new recordings from an audiophile perspective. For Nelson, the joy of music is to be found everywhere and anywhere and Good Sound matters!

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