

2 concerts provide fine weekend listening

By ERIC PETERS

Nightcap with Mozart Friday was a lovely chamber concert featuring Fedora Horowitz, piano, Misha Rachlevsky, violin, and Paul Wingert, cello.

Ms. Horowitz and Wingert began the evening with a gentle, elegant little Sonata in A major by Boccherini. The piano sparkled and the cello was smooth in texture with some nice high tone colors. The cello was Boccherini's instrument and he was undoubtedly partial to it.

In the Mozart Sonata in E-flat major for violin and piano, Rachlevsky did some fine clean, crisp playing full of feeling and subtlety. The allegro offers some of Mozart's humor in the mischievous theme tossing between piano and violin. The andante can moto evokes a profound mood which rises above melancholy and the rondo begins with a merry twinkle of the piano, states and repeats the theme seeming to ask the violin all along as the two collaborate to the final development.

mances by all in a substantial and enjoyable performance.

The allegro con brio has the piano rolling and building, the cello rising and falling with the violin carrying the main theme and piano echoing. Violin and cello have a wonderful longing ache in the adagio. The final movement, tema con Variazioni, begins light, almost breezy, then bursts out with the violin part repeated by the cello. There is full collaboration of the trio, then the piano builds to a dramatic development with a cheery conclusion.

After the music, Nightcap regulars (or addicts) were treated to the last of the Scandinavian glogg recipe and the artist, as well as conversation with the artists.

Champagne will be the beverage for the coming weeks, and an innovation has been made to the program — personal notes, messages and salutations to friends and relatives. Nightcap is swiftly becoming a hang-out for long-hair music lovers. (Does anyone still remember that association?)

the candlelight performance by Solisti Barocchi, Misha Rachlevsky, music director. Although more reserved and formal, well in keeping with the music, the audience was nonetheless warm and enthusiastic.

The concert was a pleasure, full of variety and delightful contrasts. The ensemble performers were: Faith Foster, soprano; Shaul Ben-Meir, flute; Misha Rachlevsky, violin; Debra Payroian, cello; David Wilson, harpsichord; with guest artists David Brown, trumpet, and Edward Kingins, tenor. The selections were well chosen for an even mix and distribution of the talents on hand.

The program began with a Sonata da Camera, G minor, for flute and violin with cello and harpsichord continuo, by John C. Pepusch. It was stately and bright and Wilson's playing of the new William Dowd harpsichord was clean and precise.

Ms. Foster sang two arias from Monteverdi, noble and melancholy songs of

lost love full of the imagery of chivalry. She has a full soprano voice, rich in tone, powerful and smooth in delivery.

KINGINS FOLLOWED WITH two Bach arias for violin and continuo. Impressive in a Van Dyke, the tenor sang the pieces with a great warmth of expression which lent an operatic quality to his voice.

A rousing and regal sound of the Trumpet Concerto in D major by LeClair completed the first half of the evening. Brown, a member of the Toledo Symphony Orchestra and the staff of the University of Toledo, played the flights of exciting sound with clean brilliance and splendid clarity.

The second half featured cellist Payroian in a very well received performance of D major sonata by Italian composer Pietro Locatelli, known for his bravura effects.

"If she keeps playing like that," said Rachlevsky, "she will soon have a new cello."

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