

Franklin arts council prepares major event

By JOANNE K. PSENKA

A musical romance between ably matched cello and piano happened at Friday's Nightcap with Mozart. Two excellent performers, tempered by previous Nightcap appearances, turned the lights low to play compositions by Haydn, Faure and Brahms.

The shift from the major key in Haydn to the somber mood of the minor key in the Brahms sonata was pleasing. The musical idiom of composer Faure is similar to other French masters of that style — Debussy, Ravel and Saint-Saens.

Fedora Horowitz, piano, and David Saltzman, cello, were the artists. In rehearsal for three weeks, this newly formed duo found mutual compatibility in playing with a sense for strength and sensitivity. The rapid musical dynamics of the Brahms' sonata permitted both to display virtuosic skill.

A GENTLE, EASY beginning was afforded by the Haydn Divertimento in D-major. Ornate modulation from this bright major key went into equally spirited tones. The piano played a bass configuration similar to the mathematical motifs of Beethoven. Saltzman's deep-pitched cello carried the melody.

In the adagio movement, cello and piano often overlapped in tone, playing unison notes. Both performers played with finesse and flourish.

This concert set a mood. Chamber music always has a tender appeal, but here the low lights eliminated visual distractions and allowed the music to dominate.

In the waltz-time menuet movement, Saltzman excelled with a clear mellow tone which declared the melody. Ms. Horowitz performed with satisfying precision. Tonal patterns varied.

In the final allegro movement of the divertimento, the piano was played with demanding exactness and the plucked strings of the cello were very entertaining. This movement was swift but clarity was true.

Faure's Sicilienne Opus 78 is a dreamy work. The cello was again plucked, here to piano arpeggios. Saltzman did some decorative bowing. Ms. Horowitz's soft pianissimo was expressive.

The observance of rests on the musical score permitted some dramatic hesitations. The haunting melody seemed to return and flee. Throughout

there was contrast between the two instruments, enhanced by novelty variation. The descent of the piano from treble to bass also contributed to the sense of drama and novelty.

The most significant work of the evening was the Brahms Sonata in E Minor, Opus 38. The work is unusual in the development of crescendo and diminuendo. The music took on epic proportions as each new cycle was sounded. The great variation in volume, the hesitations and expectations and the unusual notation figures show the genius of Brahms as a composer.

The timing was exceptionally good. The interplay of fascinating changes continued in the three movements marked allegro. The concluding movement is familiar and with a large feeling contains tense passages with a nocturnal effect. Ending explosively with much suspense and excitement, a hushed march gives way to wild variations.

Ms. Horowitz and Saltzman obliged the request for an encore with the lyrical Debussy Minuet from the Petite Suite.

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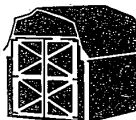
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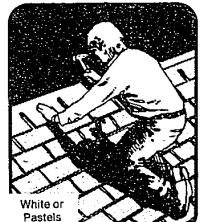
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