



Etchings on display

Among the gallery selections on display at Galerie de Bolcourt through next week are a group by Laura Strowe of Ann Arbor. This color etching by Strowe is titled "A View of the Cosmos" and is typical of the warm, close-to-home subject matter with which she deals so effectively. The gallery, 250 Martin, Birmingham, is open from 11 a.m. to 5 p.m. Tuesday-Saturday and Thursday evenings during the concerts in Shain Park across the street.

Trio mixes tasty 'Nightcap'

By Avigdor Zoromp
special writer

Last Friday the "Nightcap with Mozart" weekly series went ahead without the presence of its founder and director, Misha Rachlevsky. That is, without his physical presence.

But he was still there in spirit (which proves that living people may have spirits, too). Rachlevsky, at this writing, is on a special classical music cruise to Alaska. With the rest of us sweating under the prolonged heatwave, the thought of Alaska is tempting indeed.

Before his departure, Rachlevsky remarked that he wouldn't mind the cool weather of Siberia, "but only for six seconds," he hastened to add.

Guest artists on this program were flutist Laura Larson, violist Darryl Jeffers and pianist Fontaine Leung.

LAING is well known to "Nightcap" audiences, having played there numerous times before. Jeffers, a new viola player with the Detroit Symphony Orchestra, was hired by the orchestra last spring. Larson has a music degree from the University of Miami and was assistant principal flute with the Miami Philharmonic.

Most of the works on the program were little-known compositions, as is frequently the case in this series.

The one exception was the charming Sonata for Flute and Piano by Poulenc. There also were compositions by Hoffmeister, Mozart, Beethoven, Rameau and Peter Nero.

The entire program was characterized by spontaneous, refreshing vigor. While not all the selections were masterpieces in the strict sense, their presentation provided a most rewarding experience, which is quite different from the impact of more conventional compositions.

The opening selection was by Franz Anton Hoffmeister (1734-1812), who is almost forgotten today, except for some of his flute compositions. The allegro performed was from a duo for a rare combination — viola and flute.

THIS was followed by a composition by Mozart — a Sonata in C Major for Piano and Flute K. 14. One very seldom encounters such an early Koehler number, and with good reason.

This work was composed when Mozart was 8 years old. By an absolute standard, it is not a mature composition. But one could hardly notice that from the enthusiastic performance.

Theodor Boehm (1794-1881) isn't recognized as a major composer, but he was instrumental in the invention of the modern flute in the middle of the 19th century.

His set of variations on "Nel Cor Mio" features virtuosity of the flute which Larson demonstrated most convincingly. The theme is quite familiar, having been used by Beethoven in his own set of piano variations.

While Boehm does not match Beethoven as a composer, I found these variations more enjoyable than Beethoven's variations on that theme.

FOLLOWING an excellent performance of the Poulenc Sonata, Jeffers joined his colleagues for the two last works. One of these was a rare glimpse at Rameau, with his work in three movements, titled "Premier Concert."

The last composition initially evoked negative reactions in me when seeing the title — "Scratch my Back" by Peter Nero. But its performance proved to be a most delightful parody on Bach's style, featuring jazz rhythm with contrapuntal structure.

The entire group was so electrified by the piece that the vibrations proved contagious and spread throughout the audience.

This piece also contained a couple of surprising quotations from other works. One of them turned

out to be from the national anthem of Israel, "Hatikvah."

It could have been an omen for my pending trip to Israel. This was followed by a quotation from "Carmen" by Bizet. Maybe next time I should plan a trip to Spain.

review



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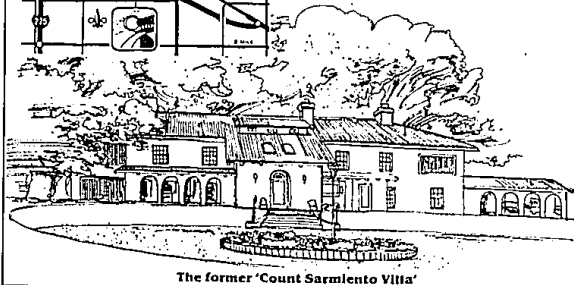
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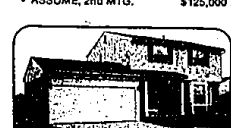
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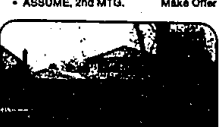
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