

# Guild presents talented twosome

By Avigdor Zoromp  
special writer

The piano and violin literature is among the blessed areas in chamber music. Most masters were generously contributed to it, to the delight of listeners and performers alike. As a result, works require masterful performers to fully explore and reveal their treasures.

The two young musicians on the latest Cranbrook Music Guild program are certainly qualified in that respect, pianist Brian Ganz and violinist Judy Galtwood.

Some of the selections were popular, but not always in the form presented. The most unusual of these was a version of Bach's Toccata and Fugue in D Minor in an arrangement for solo violin by Jaap Schreuder.

This is an attempt to reconstruct a supposedly lost original version written for violin by somebody other than Bach.

MY SUBJECTIVE feeling that this famous

work is an authentic organ piece by Bach, may prove to be wrong. But given the fact that the master himself provided some undisputed, authentic treasures for unaccompanied violin, I see little reason to apply some twisted conjectures and come up with an arrangement that, in my opinion, is inferior.

Fortunately, there were selections on the program more worthy of the talents and efforts of these gifted performers. One was the Sonata in D Major Op. 12 No. 1 by Beethoven.

It is the first of Beethoven's 10 sonatas for this combination and his performance brought out its cheerful character. Even though this early work features less of Beethoven's characteristic style evident in later period, the few spots that suggested it, especially in the piano passages, were convincingly presented.

The Sonata for Violin and Piano by Debussy was one masterful work on the program that deserves to be performed more often. Other items on the program were three pieces from "Day Music" by Ned Rorem, a sonata for unaccompanied

violin by Ysaes and two short Tchaikovsky snucks — the Serenade Melancolique Op. 26 and Valse Scherzo Op. 34.

ACCORDING TO an anecdote related by the performers, it had appeared at the door during their rehearsal of the Rorem pieces, the third of which is titled "Bats." Some listeners turned around toward the door during the performance, but no bats materialized. The Sonata No. 6 by Ysaes is a good vehicle for a demonstration of Galtwood's technical skill.

If the program had some unusual aspects, so did the encore. Among Galtwood's early violin teachers was Dr. Robert Oppelt, a violinist who lives in Birmingham and who was in the audience. Oppelt joined his former student to play a movement from a Mozart duo for violin and viola.

The show of respect and tribute to former teachers is too rarely demonstrated by those who climbed the ladder of success. I wish this would take place more often.



## Performing Sunday

The Velvet and Candlelight chamber music series at Christ Church Cranbrook will continue at 7:30 p.m. Sunday in the Guild Hall. The artists who will present the evening of music in romantic surroundings are Jane Rosenson, harp and Ginke Gerova-Ortega, flute. Ortega, who divides her home and concert career between Spain and the United States is founder/member of the Michigan Duo and Velvet and Candlelight. Rosenson is a member of Detroit Contemporary Chamber Ensemble, an active performing and recording artist, is on the faculty at Albion College.

# Singer from Israel meets challenges

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An exceptional program took place at the Pro Musica series at Detroit Institute of Arts.

Contralto Mira Zakal is an internationally acclaimed singer from Israel. She has performed with major orchestras, including the Detroit Symphony Orchestra, and has assorted roles from the operatic repertoire.

On this program, Zakal presented songs by familiar composers which are seldom heard by those who are not professional singers themselves. In many such recitals, the role of the accompanist is all too frequently ignored. But the crucial role of accompanist was convincingly handled by Mikael Eliassen. He is one of a few who know how to turn the apparently subordinate role into a true art.

THE PROGRAM consisted of songs and portions of song-cycles by Purcell, Berg, Schumann, Mahler and de Falla.

Zakal has a strong, far-reaching voice that retains its richness even

in the lower vocal range. Combined with its high artistic quality, it commands the acclaim and respect that is normally accorded mostly to coloratura sopranos. She is capable of conquering even some of the most demanding technical challenges, as she did with the four songs by Berg, in which she endured the atonal dissonances with beauty and grace.

The "Lieder und Gesanger aus den Jugendzeit" by Mahler was another unusual collection. Mahler's music is usually associated with gloom and doom. Some of these youthful songs, however, were presented with a rare, cheerful smile. Eliassen's keen resourceful playing greatly enhanced the program.

Zakal demonstrated good diction and clarity in the songs by Berg, Schumann and Mahler, which were sung in German, as well as the Seven Popular Spanish Songs by de Falla.

SHE SANG two Israeli songs as encores with a rare combination of professional quality and ethnic authenticity.

In this artistically stimulating event, there was one thing that could

have been improved. While the stage may merit more illumination than the audience, there is no need to leave the audience in total darkness. This is especially true in a pro-

gram of many unfamiliar songs with assorted titles. The English translation of the text was of little use in total darkness and without the original language.

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