

# Chamber programs offer adventure, delight

Chamber music kept me away from television last weekend. The two events reported here consisted of the opening programs of the Chamberworks and the Kaleidoscope series.

The world of mostly early baroque was explored in the Chamberworks program, which was offered this time at the Christ Church Cranbrook instead of the regular location at the Bellan Center. This alternate location provided considerably more room for the audience, with more space to roam around during the intermission.

HOWEVER, THERE was no compromise in the cozy and warm atmosphere. In fact, there was an unnecessary emphasis on the warmth of the atmosphere. In spite of the outside chill, which is normal for this season, the heating inside proved to be overbearing with no quick means to lower it.

Thomas Kuras, harpsichordist and artistic director of the series, enlightened us with his impressive knowledge and amusing anecdotes, as is his custom. Until that evening I was under the impression that Albini's famous adagio was his only work that one can hear regularly.



**Avigdor Zaromp**

Kuras, however, revealed to us that this work was, in fact, not by Albini but an arrangement made in this century, based on an anonymous thematic fragment. I wonder what concert standard may become his next target — Beethoven's Ninth perhaps?

THIS PROGRAM, "Music of the Italian School," featured works by Corelli, Gabrielli, Frescobaldi, Albini, Vivaldi and Handel. The Gabrielli here was Andrea Gabrielli, who was a lesser known relative of the more famous Giovanni. Other members of the group consisted of violinists Maria Smith and Hal Grossman and cellist Paul Willington.

Most works on this program may not qualify as outstanding landmarks, and their continued obscurity is almost assured. But the joy of music making and the venture into this unexplored world of music is an adventure that is worth experiencing from time to time. Much like a trip

to exotic lands — it is intriguing even if you don't plan to settle there permanently. Next program at the same location will take place Friday, Nov. 17.

SOME MORE established music of a substantially later period was presented on the Kaleidoscope pro-

gram. Works by Brahms, Kuhlau, Mozart and Mendelssohn were featured. In addition to violinist Nathan Gordon and flutist Johanna Beth Bowers, founders of the series, there were violinist Linda Snedden Smith and cellist Marcy Chanteaux, both from the Detroit Symphony Orchestra, and pianist Pauline Martin.

Gordon and Martin opened the program with the F minor sonata by Brahms, written originally for the clarinet but transcribed for the viola by the composer. It is the type of work over which violinists and clarinet players constantly argue about the title of ownership. Gordon made a most compelling case with his im-

pressive performance of this masterful work.

THE ACOUSTICS in hall of the St. Hugo of the Hills church is considerably better than at the Academy of the Sacred Heart, where this series originated. However, it still left something to be desired, even when compared to average auditoriums lesser than Orchestra Hall. Fortunately, the high quality of the music and the performance amply compensated for this drawback and, after awhile, made me far less conscious of it.

Pauline Martin, whom I heard on

many occasions several years ago, made a comeback last year, after an absence. Her playing on this occasion showed an astonishing improvement. The fast, agile passages in Mendelssohn's Trio in D minor emerged clean and precise. The romping scherzo, which is a challenge to many pianists, flowed easily without signs of strain.

Bowers excelled in Mozart's Flute Quartet in D major and together with Snedden-Smith, breathed life in to Kuhlau's Duo Brillante Opus 81, which is a work of lesser consequence than the rest of the program. Overall, this program proved to be a delightful treat.

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