

# Musicians share honors in 2nd 'Nightcap' concert

By PATRICK J. O'CONNOR

The second "Nightcap with Mozart" at Birmingham Unitarian Church consisted of selections for piano trio and demonstrated the sensitive and rich sounds that can be produced by an articulate chamber ensemble.

Selections that alternated from emotionally robust to romantically sweet were presented with a keen sense of contrast that brought out even the most subtle of each composition's intricacies, much to the delight of the audience.

The opening piece of the concert was Mozart's Trio No. 2 in B-flat major. Pianist Fedora Horowitz, violinist Misha Rachlevsky and cellist Timothy Butler (who replaced Debra Fayotian) presented the opening in a carefree classical manner that suited the piece beautifully.

Phrases, where motives were first exchanged between the individual voices and then blended to create a firm recapitulation section were presented perfectly, leading the movement to a strong high point. This then was gently dissolved so the movement could end in a quieter tone, an effect executed so well by the trio it gave new shape to a familiar Mozart construction.

The individual voices of the trio were featured in the Larghetto. As a low cello line served as the movement's foundation, an active piano line combined with a colorful violin punctuation to reveal a soft and dreamy melody. Sweet, rich harmonies were blended well in the violin and cello lines, with the violin part frequently escalating into an upper range motive that simply danced off violinist Rachlevsky's bow.

A fierce concluding allegretto

brought out even more dynamic contrast, as the concerto returned to the exchange of similar motives between the voices in this movement.

Delicate high register work was presented by cellist Butler, as the low voice line of the trio was briefly removed from the continual figured bass accompaniment line that is frequent in Mozart concertos.

A LARGO AND ANDANTINO by Donizetti was then presented. Parallel rhythmic phrases and closely knit harmonies in the violin and cello lines gave a different flavor to this selection, as the tranquility produced in an enchanting and insistent largo melody soon gave way to a playful series of theme and variations in the andantino.

As simple variation of a once simplistic theme grew more and more technically intricate, the excitement produced

from the piece grew as well. An impressively masterful job in all three voices powered this demanding piece to a furious climax and a strong conclusion — it was difficult to perceive that such a mighty sound could be produced by only three players.

While the first two concert selections demanded complicated musical skills from the trio, the opening andante of Haydn's Trio in G asked for and received an articulately clean sound, a difficult achievement for an ensemble.

Violin and piano once again shared the melodic line against a traditional, uncluttered cello accompaniment, with a legato piano line being produced by Horowitz as she smoothly guided this hushed movement to a quiet and open ending that suggested a strong second movement.

The boco adagio was such a movement. While the melodies in the movement were less powerful, the detailed lines of the piece demanded much more attention from the players. Rachlevsky's rich violin work again jumped off the instrument with ease, as did Butler's cello line. The sweet, brief endings of all of the phrases were delightful and breathtaking and extremely restful in nature.

THE FINALE PRESENTED outstanding piano and violin work in the opening melody. Violin and cello lines alternated in dynamic power, as the cello voice jumped from accompanimental to counter melodic motives with no hesitation.

A precise recap of the movement's first melody literally threw the piece into an intense technical flurry that

grew with every downstroke of violinist Rachlevsky's bow. Just as it appeared as though the trio could maintain this tense crescendo indefinitely, the piece ended with a cadence comprised of a series of short chords that brought thunderous applause from an astounded audience.

The musical brilliance achieved by the trio continued in an encore presentation of a Beethoven adagio. An incredibly full sound continued to be produced throughout this section, as cellist Butler guided the initial melodic direction of the piece in a commanding manner.

The composition then reached a brief peak that quickly faded away, and the trio, in maintaining the precise musical form they had illustrated all night, then led the piece, and the evening, to a smooth conclusion.

# Beautiful and resilient Moffo retains stamina needed for opera

By CORINNE ABATT

Those in the audience for last Sunday's pops concert at Meadow Brook were the first to hear Anna Moffo, opera and stage star, perform a medley of Broadway songs. Miss Moffo is neither the first, nor probably the last, of great singers to move into pops.

Frequently, the move has been undertaken by those whose voices have lost some of the quality for the rigors of grand opera.

Not all in the audience were convinced that Miss Moffo's first venture into a Broadway repertoire was totally satisfactory.

But don't count her out. Behind the beauty and stage presence that rivals any movie star, is a determined, intelligent woman who has surmounted obstacles before and made some wise judgements on the way.

She was sitting in her suite at the Detroit Plaza, looking gorgeous in a print jacket dress. Born with great bone structure and raised with an interest in sports, in her mid '40s, she is sleek, beautifully coiffed and very much aware of the world around her.

She recalled the break which thrust her on a world stage overnight. It happened in Italy just after she had completed a Fulbright scholarship in Rome. While still on the scholarship she auditioned for a radio station in Milan. The owner who also had a TV station gave her a sort of screen test.

"It's a voice killer for a young singer," she said, adding that learning the fine points of playing a 15-year-old Japanese courtesan also takes time.

To illustrate, she sat on her knees on the floor assuming the typical position of the costumed women in Japanese tea houses of another time.

As she expressed her fondness for the Orient where she has spent considerable time. Her reception in Japan as an artist certainly helped add to her appreciation for the country, and ignoring height, she easily assumes an Oriental look which is enhanced by large dark eyes, dark flowing hair and that exquisitely molded face.

The staying power of a three-plus-decade career, she said, is due in some part to a solid musical background and excellent physical condition.

The good physical condition is most certainly an asset for her lead role in "The Taming of the Shrew" in Washington D.C. for two nights starting Aug. 9.

"I wasn't anticipating that much violence — there are some real knock-down, drag out fights. When the script calls for me to be violently kissed by the baritone, he practically chokes me to death. It's a new production, set in the '30s, with Jean Harlowe type costumes."

Miss Moffo, in private life Mrs. Robert Sarnoff, is a story teller as well as singer and actress. She talks as readily about cooking, Austria and the Italian game Baccette (played with balls on a pool table) as she does about great moments on the concert stage.

## Discount cards for seniors issued Aug. 17

The staff of the Oakland Livington Human Service Agency will take pictures of Farmington area senior citizens Aug. 17 in Mercy Center. The pictures will be transferred onto identification cards enabling seniors to take advantage of discounts on merchandise offered by Oakland County merchants.

Pictures will be taken in the Gathering Place, in Mercy Center, 28600 11 Mile, from 10:30 a.m.-12:30 p.m. and from 1:30-3:30 p.m.

To be eligible, persons must be at least 60 years of age and residents of Oakland County.

Seniors will also receive a list of the participating merchants.

Together as easily. At one point, surgery necessitated a cessation of appearances. Comments on her vocal quality have run from the sublime to "almost too light." But this isn't unusual to first-magnitude stars.

Getting up and down on your knees with the help of one hand barely touching the floor can only be learned in Japan," she said with a smile, just before executing the move perfectly and seemingly without effort.

As she expressed her fondness for the Orient where she has spent considerable time. Her reception in Japan as an artist certainly helped add to her appreciation for the country, and ignoring height, she easily assumes an Oriental look which is enhanced by large dark eyes, dark flowing hair and that exquisitely molded face.

Still adding up all the impressions — charm, beauty, intelligence, — resilience moves to the forefront. Like the Japanese heroine in "Butterfly," she can get back on her feet almost effortlessly.

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