

# In Performance

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## CLASSICAL MUSIC

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### **Dark, Mostly Atonal Works By California Composers**

*North/South Consonance Ensemble  
Christ and St. Stephen's Church*

Sunday's program of California composers by the North/South Consonance Ensemble was not the light-hearted, light-headed afternoon of music some of us have come to expect from that part of the country. Central Europe with palm trees was a bit more like it. Henry Onderdonk's Six Miniatures for piano were nocturnal and largely atonal: all of the nights dark, several stormy. Will Ogdon's "Thirteen Expressions" for solo violin and a sextet of winds, strings and piano offered vignettes of expressionistic style. They were presided over by Gregor Kitzis's strong violin playing.

"Speira," by Joann Kuchera-Morin, was a florid flute solo full of emphatic high leaps, birdlike ornament and racing coloratura. Emma Lou Diemer's "Catchaturian Toccat" sounded lighter of heart. A piano joins the flute in this two-person virtuoso sprint featuring off-center movement, Minimalist reiteration and traces of hoogie-woogie. Lisa Hansen, flutist, and Max Lifchitz, pianist, were kept busy most of the afternoon, here especially so.

Robert Greenberg's "Iron Balconies and Lilies" sets nine English translations of Yiddish poems. The music is vivid, passionate and energetic, almost to a fault. So rich were the chamber-ensemble accompaniments that Christine Schadeberg's singing and intoned recitation were often overwhelmed. Mr. Greenberg's emotional responses seem ir-

repressible. He also loves instrumental textures filled with strongly individual voices. All this has its admirable side, yet one had the suspicion that a calmer, simpler tone in several instances might have ended up conveying more. Michal Leshem was the afternoon's conductor.

BERNARD HOLLAND