

Performance a tribute to artists' proficiency

The collective wish of all who heard this superb recital of 20th century music must surely be to return tonight and hear it all again. Masterworks in the visual arts can be viewed again and again without further demand on the artist but the recreation of a listening experience requires the performer to give yet more emotional energy so that first impressions can be sifted and clarified.

Of course it may be that the glory of live performance is its presenting of transient ideas and tantalising emotions with the challenge to "catch me if you can, or if you dare".

It is a tribute to the technical proficiency of Miranda and Mark that the strength of this recital

Sonatas and Interludes, a recital by Miranda Adams (violin) and Mark Secker (piano) at the Nelson School of Music. Reviewed by William Hodgson.

was in the communication of ideas and emotions from composer and performers to their audience.

This was music which posed questions of life and death (Elegie by Stravinsky); portrayed a passionate nature (Debussy); or mystical devotion (Messiaen); or explored in a more abstract manner the effect of sound patterns generated by placing notes in unexpected yet carefully controlled pitch

and rhythmic relationships (Interludes for Piano by Nigel Keay).

The last mentioned piece was the premiere performance of a recent composition by the composer-in-residence.

The choice of the final work in the programme was a kindness by the performers to their audience. Ravel's Sonata for Violin and Piano, probably reflecting the temper of society in 1927, was full of optimism and almost smug self-satisfaction. The sheer bravura of the music and performance was a necessary foil for the earlier intensity.

To be carried by aural sensuality through the emotional dynamic of life was a cathartic experience.