

REVIEWS

Young artist's maturity impresses in Florida debut

By MARCIO BEZERRA
Special to the Daily News

Usually presenting college-age artists in their mid-20s, the Kravis Center opened its latest installment of the Young Artist Series on Monday with the truly young, 13-year-old pianist Daniela Liebman.

Beautifully dressed as a young lady, not as a miniature adult, Liebman has had, in spite of her youth, a substantial professional career since she performed with the Aguascalientes Symphony Orchestra in her native Mexico at 8.

Among her many accomplishments are several first prizes in international competitions and a Carnegie Hall debut at 11.

In her Florida debut, the pianist offered a most varied program, in which many of her strengths were highlighted.



Pianist Daniela Liebman, 13, offered a most varied program on Monday, showing a great facility for fast passagework and musical focus throughout the evening.

Courtesy of the Kravis Center

Among those, a great facility for fast passagework and reliable musical focus throughout the evening.

Her most impressive playing came in the first half

of the program, with Johann Sebastian Bach's *Partita No. 2 in C minor, BWV 826*. While her rendition of the grave *adagio* opening page had some rhythmic inconsistencies, the

subsequent movements were performed with sensibility, contrapuntal clarity and a beautiful variety of colors. Liebman's use of the pedals, so often avoided by pianists when

tackling Bach's harpsichord output, was ingenious and convincing.

In the second part, her best performance came with Frédéric Chopin's *Impromptu No. 1 in A-flat Major, Op. 29*. As in the *partita*, the work benefited from Liebman's clarity of voicing and masterful use of the pedals.

While in other works, such as in Ludwig van Beethoven's *Sonata in F Major Op. 10, No. 2* and short selections by Chopin and Franz Liszt, the pianist's interpretations were less effective due to a lack of a fuller sound and wider dynamic range, the young artist made a positive impression on the audience.

She will achieve great things if she remains in the current path.

We will surely be hearing again from Daniela Liebman in the years to come.

Cellist gives beautiful homage to late musician

By KEN KEATON
Special to the Daily News

The Palm Beach Symphony opened its new season Monday with a program celebrating the great cellist Pablo Casals. Only the strings were used, with the Israeli cellist Amit Peled as soloist.

Peled is an imposing and charismatic figure. He stands 6-foot-5, towering over his colleagues, and has an interpretive personality to match — once he was described as "cellist" Jacqueline duPre in a farmer's body." Indeed, he shares duPre's vital intensity and color, yet always with perfect taste.

Next, going from sublime depth to pure, rollicking fun, we were given a blazing performance of David Popper's 'Taranella.'



Peled Celebrating the cellist Pablo Casals.

He is touring this season celebrating Casals with programs that the Catalan maestro himself performed. The first half was the precise program Casals had presented in 1915. And he plays Casals' cello, a magnificent 1733 Gofriller, provided by Casals' widow, Marta

Casals Istomin. Most of the pieces were arranged for string orchestra, including the opening *sonata in G Minor* by Handel, originally for continuo and cello. It's an effective arrangement of this lovely work, whose beautiful suspensions recall Arcangelo

Corelli.

Next was Max Bruch's *Kol Nidre*, his achingly beautiful setting inspired by a Yom Kippur chant. Peled was every bit as moving as duPre was in her classic recording. Was there a dry eye anywhere in the auditorium?

Next, going from sublime depth to pure, rollicking fun, we were given a blazing performance of David Popper's *Taranella*. This is the ultimate cello encore, crackling with virtuosic energy, humor and delight. Even the treacherous double stops held no terrors for Peled.

The first half at The Society of the Four Arts closed with Casals' own *Song of the Birds*, a setting

of a traditional Catalan song. It was the last piece Casals played in public — on this very instrument — in 1973 at the United Nations, a few weeks before his death.

The main work of the second half was Haydn's *Cello Concerto No. 1 in C*. This is an early work, lost until 1961 when it was recreated from a set of parts discovered in Prague.

It's a delightful work, and Peled and the Palm Beach strings gave a perfect performance.

The opening *moderato* was light as a perfectly cooked cheese soufflé, with perfect balance and classical proportion. The lovely *adagio* was like settling into warm bath of lyric beauty. And the propulsive *allegro molto* put the emphasis on *molto*, shooting out like a champion greyhound with no break until the climactic measure. *Bravi tutti!*

The concert closed with a solemn note, Ernest Bloch's *Prayer*, a movement from his suite *From Jewish Life*, a memory of the composer's Ashkenazic origins.

A concert that uses the featured soloist on every work is unusual, but Music Director Ramon Tebar made the right programming decision, and he and his strings matched Peled's expression and energy without fail.

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