



# HERBERT BARRETT MANAGEMENT

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KIM KASHKASHIAN, Violist

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## *Kim Kashkashian Offers Viola Recital*

Kim Kashkashian's viola recital Thursday night at the Metropolitan Museum was pristine and deeply satisfying. The viola is too often played as if it were a slightly hoarser version of a violin; less often (and usually more grotesquely) it is treated like a surrogate cello. In fact, of course, at the risk of sounding obvious, it is itself — an instrument of patrician expressivity, with a burnished luster to its alto tone, its somewhat cloistered sound made up of wonderfully variegated shades of gray.

Ms. Kashkashian plays the viola with no attempt to turn it into anything else. A disciplined artist, she is not averse to pyrotechnics, as she proved in the more extroverted passages of Schumann's "Märchenbilder." But it was the final movement of the work, a simple, plaintive song that made the deepest impression. Juan Orrego-Salas's "Mobili," in its New York premiere, proved a sonata in all but name: it is in four interrelated movements, turbulent and playful, aggressive and reflective by turn, lightweight but expertly fashioned for the viola.

The program closed with the Sonata in F minor (Op. 120, No. 1) by Johannes Brahms — a skillful performance, although this listener would have preferred a somewhat more leisurely approach to the great Andante.

The pianist James Tocco was a full partner in the evening's success.

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