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## The New York Times

### A Couple of Mozart Concertos, Adapted for the Parlor

By: Vivien Schweitzer October 5, 2015

In the 19th century, composers transcribed orchestral and operatic works to enable a wider audience to enjoy, in salon settings, the new scores being performed at concert halls and opera houses. Some of those arrangements remain well known, like Liszt's dazzling transcriptions for solo and duo piano. Less familiar are the deft adaptations of Mozart piano concertos by the German conductor and composer Ignaz Lachner.

Lachner arranged the orchestral parts of Mozart's Concertos No. 20 in D minor and No. 21 in C for string quintet but didn't alter the piano score. (Mozart is said to have considered creating such chamber versions himself.) As part of the worthy Peoples' Symphony Orchestra Concerts series, which presents performances by first-rate artists at discount ticket prices, the Ariel Quartet and the pianist Alon Goldstein offered a rare chance, at Town Hall on Sunday afternoon, to hear the concertos in Lachner's chamber format.

Mr. Goldstein recently recorded, with the Fine Arts Quartet, what is billed as the premiere recording of Lachner's arrangement of the two concertos.

While introducing the works, he asked the audience to consider how well these concertos fare in such versions. The lean format, while lacking the woodwind colors of the originals, is effective, the pared-down textures revealing the subtleties of the piano part in alluring detail.

The Ariel musicians (the violinists Alexandra Kazovsky and Gershon Gerchikov, the cellist Amit Even-Tov and the violist Jan Grüning) were joined by the double bassist Alexander Bickard for elegantly shaped, vigorous performances of both concertos. With Mr. Gerchikov as first violinist, the quintet played with a dramatic tension that mirrored the dynamic playing of Mr. Goldstein. **He proved exemplary throughout, beginning with his pearly touch in the opening melody of the D-minor concerto and his cleanly executed, sparkling runs in both pieces.**

**Mr. Goldstein, who played one cadenza by Beethoven and a colorful few of his own, rendered the Andante of the C-major concerto beautifully, with an intimacy all the more potent in these reduced surroundings.**

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Alon Goldstein