

"All the News  
That's Fit to Print"

# The New York Times

VOL. CLXIV . . . No. 56,850

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NEW YORK, TUESDAY, APRIL 28, 2015

Late Edition

Today, partly sunny, breezy, high 66. Tonight, clear to partly cloudy, low 53. Tomorrow, partly sunny, warmer, high 71. Thursday, showers. Weather map is on Page A18.

ADVOCATES OPINION

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THE NEW YORK TIMES, TUESDAY, APRIL 28, 2015

## Keeping Romance Alive Even While Playing With Borrowed Bows

In a classical scene awash with accomplished young string quartets, the Quatuor Cambini-Paris stands out for two reasons. It revives the work of neglected

**CORINNA  
da FONSECA-  
WOLLHEIM**

**MUSIC  
REVIEW**

French composers of the Classical and early Romantic eras. And its members — the violinists Julien Chauvin and Karine Croquenoy, the violist Pierre-Éric Nimyłowycz and the cellist Atsushi Sakai — perform on period instruments, using gut strings and antique bows.

On Sunday the Quatuor Cambini made a beguiling, if somewhat nervous, New York debut at the Frick Collection in works by Mozart, Hyacinthe Jadin and Félix David. The nerves were easily forgiven: except for Mr. Chauvin, the musicians played on borrowed bows they had chosen the previous day from a New York dealer. Like many string players coming to the United States now, they had left their own bows at

home rather than risk confiscation by customs officials enforcing the import ban on ivory, tiny amounts of which were traditionally used in the making of these objects. A bow's character affects sound and articulation so the finely wrought performances the group offered were a mark of courage and professionalism.

The first half of the program centered on Mozart's "Dissonance" Quartet from 1785, part of the set of six he dedicated to Haydn. It was preceded by another musical homage: the fragment Quartet in E flat (Op. 2, No. 1) by Jadin, a French composer who died in 1800. Like the Mozart quartet, which it emulates, Jadin's begins with a slow introduction clouded with smoky dissonances over a weary heartbeat played by the cello. A bright Allegro is followed by a meditative slow movement, in which a languid melody is subjected to bouts of dark melancholy.

The quartet played both works



LINA SIKTEYN

Quatuor Cambini-Paris From left, Julien Chauvin, Atsushi Sakai, Pierre-Éric Nimyłowycz and Karine Croquenoy at the Frick Collection on Sunday.

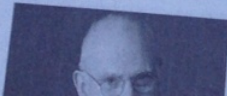
with a warm and airy tone. Their middle voices sometimes paled against the deep inky sound of Mr. Sakai's cello (that, too, on loan for the occasion) and the vibrato-enriched playing of Mr. Chauvin in the first violin part. Some of the phrases in the Mozart felt clipped, and on some exposed entrances the intonation was tentative. But by the second half, for David's Quartet No. 1 in F minor (1868), the players had settled in. In its poise and pastoral freshness David's writing resembles some music of Schubert and Mendelssohn. The Andante is as dreamy a movement as any in the Romantic era. This unaffected and gorgeous music deserves to be played — and should be grateful to find champions in this promising group.

## A Doctor Full of Words, Quirks and Brains

From First Arts Page

Tourette's syndrome, temporal lobe epilepsy, color blindness or memory loss, and some of them have the strangeness and resonance of tales by Borges or Calvino.

writing with the poet Thom Gunn — "the rushes and stoppages, the illuminations and darknesses." And he describes W. H. Auden leaving America after 33 years to return home to England, looking



essay in The New Yorker) could be socially inhibiting when Dr. Sacks was younger, he realized that if he found someone

## A Feast of Styles at Expo

From First Arts Page

its concentration

American flag with a plate, fork and knife.