

## Yang, Hitting His Stride

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It took cellist Sungwon Yang a while to warm to his program at the Kennedy Center Terrace Theater Saturday night. But once he had put Mendelssohn's "Variations Concertantes" and Bach's Suite No. 5 for Unaccompanied Cello in C Minor behind him, Yang offered performances loaded with imagination and technical brilliance.

Yang and his accompanist, French pianist Denis Pascal, gave a vivid account of Beethoven's Sonata in A for Cello and Piano, Op. 69. Playing was purposeful, bordering on headstrong—and that edge only served to heighten the work's sunniness and breeze. Contours were skillfully shaped, scalar nuances were crafted

with exquisite care and the whole rang with a resounding richness.

The solo composition that followed, Isang Yun's "Glissees," was a fascinating exploration into glissando technique—sliding from note to note. Yun's four etudes, anchored in 12-tone technique (though not, it seems, mired in it) require exacting skills of the cellist including pinpoint accuracy in intonation and rapid-fire delivery. It was a credit to Yang that he was able to reveal such color and glow in so formidable a composition.

Although there were plodding clichés in Ginastera's "Pampeana No. 2," Op. 21—an arid islet in a usually fecund imagination—the soft breathiness of Saint-Saens's "Le Cygne" was a welcome and tasteful close.

—Mark Carrington