

# Ehrling and Sibelius are a natural couple

By GENE BARNES

Proof of Sixelen Ehrling's prowess as an interpreter of Sibelius was provided again last week at Meadow Brook. He led the Detroit Symphony Orchestra in Sibelius' Symphony No. 1 to open the program.

Ehrling combined a cold Scandinavian objectivity in some passages, with heart-rending emotion in others, for a marvelous effect. The abrupt changes in tempo were executed with uncommon surety, the orchestra sensing and preparing for Ehrling's every move.

And with the exception of an uncharacteristic blast from the brass at the end of the first movement, the balance throughout the symphony was well-maintained, in many instances because Ehrling held back the string sections, which might otherwise have overpowered the winds.

The final movement yielded lots of genuine excitement. It featured an extensive slower middle section, appropriately melodramatic, with long phrases that Ehrling and the orchestra nicely formed and rounded. So nicely, in fact, that when the faster turmoil returned to close the symphony, it was almost an unwelcome intrusion.

**AFTER INTERMISSION**, Brazilian pianist Nelson Freire joined Ehrling and the orchestra in a performance of the Concerto No. 2 for Piano and Orchestra by Chopin.

What the two Chopin concerti possess that sustains their permanent niche in the repertoire is not known. The material entrusted to the orchestra is embarrassingly vacant. The bass players could be observed smiling at each other as they ground out the interminable oom-pah-pahs. And if Chopin en-

dowed the work with formal integrity, the proof is presently elusive.

It remains, however, a curiously pleasant piece, a crazy-quilt of admittedly pretty, melodic contrivances. Freire made the most of it, confirming his reputation as a major exponent of the works of Chopin in our time.

His sound was clean, and he kept the piece moving with convincing lightness and grace, even in the middle (tremolo) section of the second movement, which a number of his peers prefer to perform heavily-handed, as if it were by Rachmaninoff.

Ehrling chose a professional approach as he led the accompaniment. Realizing the relative insignificance of the orchestra and accepting it, he continued to restrict the volume in order to let the piano shine through.

And he and Freire's fine selection of tempo made this one of the most tolerable performances of a Chopin concerto to experienced in quite some time.

**ENESCO'S RUMANIAN Rhapsody No. 1** closed the program. The work was recently recorded by the DSO under Antal Dorati.

Ehrling allowed an unusually high degree of freedom in the opening woodwind solos, and the gamble paid off. It is always a pleasure to be reminded that our orchestra musicians are first-class soloists as well as capable members of an ensemble.

Airplane overflights are a regular and major source of distraction and annoyance. Each piece on this program was marred by the noise. Perhaps the high cost of fuel will someday remedy this unhelpful development.

In the meantime, is there someone out there who can get rid of the planes some other way?

# Unusual phones ring buyer's bells

Many consumers are willing to go far afield to find the perfect accessory that just makes a room.



design  
**Gloria Cohen**

Antlers mounted on the wall, fur rugs in front of the fireplace, and recycled pickle jars for plants are a few examples of odd decorative accessories that are sought after by some.

But another kind of accessory which has very practical value is appearing in more and more American households. It's the decorative telephone.

What kind of novelty phone can you buy? The range of available designs gets larger every year. You can have a phone that looks like a statue of Snoopy or Mickey Mouse or a colored bag.

**YOU CAN BUY** a sleek, one-piece instrument that is at home in an ultra-modern interior, a phone that resembles one seen in France in the early

20th century, or a wood model at home in mid-America, circa 1913. Phones come in all sorts of colors.

They may come hidden in a box. Or for the opposite effect, you can buy a Plexiglass-encased version that reveals its inner workings for one and all to see.

There are many companies out there competing to sell phones. Ma Bell isn't the only one in the telephone business. There are about 15 phones in Bell System's Design Line.

The decorative phones sell best to

less tradition-minded young singles. These are the people with more disposable income.

There appear to be no significant geographic differences in demand, however, popular phones for Bell, like its Sculptura, Noteworthy and Antique Gold models, sell well across the country.

**NOBODY SEEMS PRECISELY** sure why novelty telephones appeal to a certain segment of the population. From Bell's point of view, it was its own ability to saturate the market with plenty

of those basic, black boxes that gave rise to today's heavy competition to provide consumers with novelty telephones.

Nevertheless, this competition can be helpful to a consumer since it apparently has resulted in more choices in phone styles. By shopping around and comparing costs, a consumer might be able to have the decorative phone of his or her choice and save some money at the same time.

Purely as an accessory, you can choose a different style for each room in the house. You can go from extreme contemporary all the way to Louis XIV styling.

These phones make excellent gifts. You might keep this in mind and put it on your early Christmas shopping list. Anyone would be delighted with a gift like this, for home or office.

# Pro Musica elects officers

Pro Musica's newly elected board members and officers for the coming year includes some new names as well as those of previous board members.

Reelected to fill expiring terms were board members Alexander Suckek of Grosse Pointe Farms, James Diamond of Grosse Pointe Shores, Marvin H. Bookstein of Detroit, Mrs. Beryl Haidosian of Birmingham and Mrs. George Zeitz of Dearborn Heights. George C. Vincent of Grosse Pointe Farms was appointed to fill a vacancy on the board.

The officers were elected to new terms. They are: Suckek, president; Thomas V. LeClerc, first vice president; Mrs. Zeitz, second vice president; Mrs. Haidosian, secretary; and Edward P. Frohlich, treasurer.

Additional board members are: Mrs. Edward Baumann, Mrs. James Ellison, Mrs. Pierre V. Her-

ther, Mrs. Nicholas Kondak, Eugene Karpus and John P. Miller.

The three-concert season opens with Cho-Liang Lin, a young violin prodigy, on Friday, Nov. 7; the Kalischtein-Laredo-Robinson Trio on Friday, Feb. 28, and Ruth Welling, a coloratura soprano from the Metropolitan Opera on Friday, April 10.

Lin is a scholarship student at Juilliard School with Dorothy DeLay. He won first prize in the Queen Sofia International Competition in Madrid and appeared as soloist for President Carter with the New York String Orchestra at Carnegie Hall.

The Kalischstein-Laredo-Robinson Trio brings three internationally acclaimed soloists together. Joseph Kalischstein, pianist, is a winner of the Levitt International Piano Competition and appears regularly in Salzburg.

Violinist Jamie Laredo, winner of the Queen

Elizabeth of Belgium Competition, is a principal figure at Marlboro Music Festival, founder and artistic director of New York's Chamber Music at the Y and a director of the Mostly Mozart Festival Orchestra.

Sharon Robinson, cellist, and winner of Leveritt Foundation Sponsorship has been a soloist with the Houston, Pittsburgh, Baltimore and New Orleans symphonies and a participant in the Marlboro, Spoleto and Mostly Mozart Festivals.

Ms. Welling graduated from Memphis State University and entered the Juilliard School and joined the American Opera Center. Her career began with a New York City Opera debut in Mozart's "Abduction from the Seraglio." She records for Columbia and Philips.

The three concerts will be held in the Lecture Hall of the Detroit Institute of Arts.

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