

Great horn player chooses dull score

By Avidor Zeromp
special writer

In programming a musical event, some balance has to be struck between the standard classical diet and profound masterpieces on one hand, and minor, occasionally non-standard compositions on the other.

For the first category, we fortunately don't have to wait too long, with the two great ninth symphonies by Beethoven and Mahler scheduled for the coming consecutive weeks.

Last Thursday's Detroit Symphony Orchestra program at Ford Auditorium was in the second category.

It consisted of the Symphony No. 3 by Schubert, Concerto for Horn and Orchestra by Gilere, "Jen de Cartis" ("Card Game") by Stravinsky and Dances of Galanta by Kodaly. Guest conductor was Ivan Fischer, who

had favorably impressed audiences and musicians in his debut here a week earlier.

GUEST soloist was noted German born horn player Hermann Baumann. With his extensive solo career, he made a success with an instrument that only few others in the recent musical history would dare to select for that purpose.

Everything considered, three of the compositions could be regarded as a good choice for an off-beat program. The one exception was the Horn Concerto by Gilere.

Gilere, of course, is primarily known for his popular "Dances of the Russian Sailor." Even though many people know the tune but not the name of the composer.

While he composed several large scale compositions, including concerto, symphonies and a few operas, most of these works are gathering dust

review

In music libraries. As far as the Horn Concerto is concerned, its obscurity isn't totally undeserved.

Baumann proved to be a gifted and fine horn player by Stravinsky and Kodaly. "The Slavic Dance," "Jen de Cartis" was written with the poker game in mind. While an actual staging of the ballet, with knowledge of the poker game would enhance the "meaning" of various passages, this isn't indispensable for the musical appreciation and enjoyment.

THE FINAL movement is the only one with some merit, having lively and interesting themes. But no part of it sounds truly profound.

The Schubert symphony was well done, with the exception of the second movement, which was too heavy-handed

due to the excessive orchestra forces.

The most rewarding part of the program was the second part, with the "Card Game" by Stravinsky and Kodaly. "The Slavic Dance," "Jen de Cartis" was written with the poker game in mind. While an actual staging of the ballet, with knowledge of the poker game would enhance the "meaning" of various passages, this isn't indispensable for the musical appreciation and enjoyment.

The closing work, "Dances of Galanta," proved to be equally enchanting. There was a remarkable balance between the woodwinds and the strings, with several impressive solo parts of the woodwinds radiating with inspired articulation.

The gypsy dances gathered momentum as the work progressed, resulting in a rare climactic impact on the audience.

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