

# Bruckner's music was in good hands

Maestro Gunther Herbig has proven himself to be extremely capable in his few previous programs with the Detroit Symphony Orchestra. His latest program showed this capability in solidly rooted style.

While most new appointees might tend to show their best side during their initial engagement, with the full cooperation of the musicians, the ability to sustain that quality is what makes the difference in the long run.

While predicting the future is always a risky business, Maestro Herbig has demonstrated his skilled leadership, this time with a work that isn't universally embraced — the Symphony No. 5 by Bruckner.

Ironically, this long work turned out to be more convincing, in terms of performance, than the far more familiar opening selection — the Piano Concerto No. 3 by Beethoven.

The Beethoven Concerto was played by Andre Michel Schub, winner of the Van Cliburn competition in 1981. The shortcomings in this performance weren't due to Maestro Herbig or the orchestra, however.

In fact, the orchestral aspect of this work was among the highest in quality it can recall to live performance. This emphasized even more the weakness in Schub's playing.

While there is no doubt in my mind that he is a very capable musician, that particular evening wasn't one of his best.



**Avigdor Zaromp**

HE SHOWED good technique with all notes in place, but there was a lack of eventfulness. The dynamic changes, while following the general recommended trend, didn't go beyond the call of duty.

A case in point was the end of the development section of the first movement. This is one of the dramatic, climactic moments in that movement and calls for more than a mild crescendo.

Another example is the new theme in the middle section of the final movement (A flat major), which should depict a distinct, darker element, rather than follow the pattern of the rest of the movement.

The Bruckner Symphony was one of the rare success attempts to breathe life into this style, which isn't appealing to everybody. There was a constant awareness of the grand design of this work, a concept that didn't fail in being projected and communicated to the audience.

The brass sound was exceptionally clean and

well phrased. The sonorities were all-encompassing, overpowering and without unnecessary "coloration." This is one work by the composer in which the global structure is more explicitly emphasized by references to previous movements.

While NO single performance is likely to turn me into an instant Bruckner fan, this one at least made it easier to understand what this style has to offer and why some listeners find it so appealing.

To be sure, not everybody shared in this enthusiasm. Following the second movement, many people, obviously bored and frustrated, left. It was their loss, however, since they missed the best portions. These included the masterful double fugues in the final movement and the dramatic, powerful conclusion.

That final portion gave even more meaning to the previous three, well-shaped movements. There was the feeling that Bruckner reached his carefully designed goal on this occasion, even though he took a long path to get there.

Bruckner might not be for everybody, and I don't feel yet ready to listen to him too frequently. But in the right hands, his music can be a rewarding learning experience. On this occasion, one could hardly have hoped to find Bruckner to be in better hands.



## American classic

Thomas M. Suda is Sheridan Whiteside and Cheryl L. Williams is his secretary, Maggie Cutler, in "The Man Who Came to Dinner," an American comedy classic by George S. Kaufman and Moss Hart, opening at 8 p.m. Thursday, April 19, at the Hilberry Theatre at Wayne State University in Detroit. For tickets, call 577-2972.

## Orchestra plays inspired program

By Avigdor Zaromp  
special writer

One of the axioms of classical music is that an orchestra has a conductor, at least when it is beyond a minimal size.

There are some exceptions to that, of course. Some groups play without a conductor and manage exceptionally well.

The Orpheus Chamber Orchestra proves to be an exception among the exceptions. It maintains an uncompromised chamber quality with all the line ramifications.

This group was the latest of five features pre-

sented by the Chamber Music Society of Detroit (CMS) at Orchestra Hall.

The Orpheus Ensemble is a totally self-governing group that manages its own repertoire and touring schedule. While individual responsibility for musical interpretation varies according to expertise, each member of the group shares some of the responsibilities and has a stake in its success.

The program included works by J.C. Bach, Mozart, Schoenberg, and Bartok. The least familiar among these works was the opening Sinfonia in B flat major by Johann Christian Bach, youngest son of the great master.

HIS STYLE is closer to that of Mozart than to his father — and his music, to a large degree, fell between the cracks in the period between the two more successful masters.

This performance helped explain why his music had such a great influence on his son, Mozart. This piece was treated like a masterpiece and sounded like one, even though it doesn't alter the designation of Mozart as the superior composer.

Mozart's Bassoon Concerto, together with Weber's concerto comprise the entire standard repertoire for the instrument. To be sure, Mozart wrote two more concertos for the instru-

ment, which didn't survive, amounting to 50 percent of a precious commodity.

Bassoon player Frank Morelli showed great skill and depth in this performance. The lower notes resounded and were well received by the audience. The chromatic modulations and dynamic fluctuations were conveyed as if formed by a collective mind.

The concluding work on the program was Bartok's famous suite of Roumanian Folk Dances. Traditionally it is performed with a solo violin and piano. But Bartok himself arranged it for full orchestra.

Such an orchestral version curtails some of the spontaneity, like the fiddling in the last dance. But within these limitations, this performance was remarkably fresh and invigorating, with penetrating subtleties in the slower dances.

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By Claudia Menton, D.D.S.

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**CITY OF FARMINGTON HILLS  
SUMMARY OF PROCEEDINGS  
REGULAR PUBLIC HEARING  
April 16, 1984**  
Mayor Williams opened the public hearing meeting of the Farmington Hills City Council at 7:30 P.M. on April 16, 1984. Members present: Alkafat, Anislaw, Dudley, Somers, Williams and Wolf. Absent: Dallas. Others present: City Manager Sarah City Clerk Calms, Assistant City Manager Costick, City Attorney Beckering and Planning Consultant Calms of Villanova Lennox.  
Introduction of Zoning Map Amendment C83-318 (Z2 27-12-84) to rezone 3.69 acres of land at Grand River and Ten Mile from L-1 to B-3 was adjourned to May 21, 1984 at the request of proponent Bill Cook.  
Council introduced Zoning Map Amendment C83-318 (Z2 3-1-84) to rezone .63 acre south of Northwestern Highway, between Highway and Clairview, from RA-4 to B-3 in Section 5.  
Council introduced Zoning Map Amendment C83-317 (Z2 PC 3-1-84) to rezone .16 acre south of Northwestern Highway, between Highway and Clairview, from RA-4 to B-3 in Section 2.  
Council introduced Zoning Map Amendment C83-318 (Z2 4-1-84) to rezone 39.86 acres on south side of Twelve Mile, west of Drake Road in Section 17 from RA-1 to OS-1A.  
Council denied Zoning Map Amendment C83-319 (Z2 6-1-84) to rezone Lot 6 of Superstar's Plat No. 15 in Section 54 from RA-3 to R-C-2.  
Council introduced Zoning Map Amendment C83-320 (Z2 6-1-84) to rezone 9.6665 acres on north side of Grand River, west of Drake Road (addition to Malwood Apartments) from R-P to R-C-2.  
Council introduced Zoning Map Amendment C83-321 (Z2 7-1-84) to rezone 10' parcel on west side of Orchard Lake Road, south of 13 Mile in Section 10 from P-1 to B-3.  
Council introduced Zoning Map Amendment C83-322 (Z2 8-1-84) to rezone lots 33 and 34 of Supervisor's Plat No. 15 in Section 54 from RA-1A to OS-3.  
Council approved Resolution No. 5 confirming the Special Assessment Roll for road improvement in Tarabail Rowland Gardens Subdivision.  
Council approved Resolution No. 6 confirming the Special Assessment Roll for same streets for Salem and Village Roads in Woodcock Farms Subdivision.  
Public Hearing on determination for pavement reconstructing for Scottsdale Road in Coventry Subdivision has been adjourned to May 14, 1984.  
Council approved Resolutions Nos. 3, 4 and 6 for pavement reconstructing for Elwood Mills Road in Section 17 and 18 and setting public hearing for April 30, 1984.  
Permission was granted for an addition to home site in flood plain in accordance with Chapter 46, Section 15, of City Code for 34225 Brittany Drive.  
Council adjourned at 9:10 P.M.  
CHARLES H. WILLIAMS, Mayor  
FLOYD A. CALMS, City Clerk  
Public: April 19, 1984