etroit-born pianist shows great talent

On some rare occasions a planist will prove to an cachanted audience that mere technique and competence arren't enough. One such planist is Cynthia Raim, who performed with the Detroit Symphony Orchestra at last week's Meadow Brook Festival. The guest conductor was Walter Weller. Beling a native of Detroit, Raim started her studies under Mischa Kottler, a musical legend in our area for the past seven decades. On this occasion, Raim displayed her impressive talent in Rachmaninoff's "Rhappody on a theme by Paganini," a most demanding work both technically and musically. This work was featured on both Thursday and Sunday programs.

day programs.

MAESTRO Walter Weller, who was born in Vienna in 1939, is regarded as still young — for a conductor. However, he is an extremely seasoned and gitted. The Thursday program was defleated exclusively to works by Rachmaninoff, while the Sunday program featured works by Dvorak, except for the repeat of the Rachmaninoff rhapsody.

The Raim's style was not only technically precise, but very elegant. The subtle aspects of the work, which consists of 24 loose variations on the famous theme, were given full attention.

There was no tack of indensity in the rough and meaty passages, but the technical display took second place to the musical content.

In some of the early variations, the plano was overshadowed by the orchestra. But this was largely due to the particular instrument, whose sound sint as full and rich as one would hope. There was a alightly better balance in these variations in the Sunday performance.



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Call Carol CAROL MASON REALTY 344-1808 Thursday's program opened with an inspired rendition of "The Rock," a symphonic fantasy. The major orchestral work that night was Rachmaninoffs "Symphony No. 2." This is the most frequently performed of the composer's three symphonies and, while it has been played in this area on several occasions in the past few years, this was the most convincing version.

If it seemed somewhat longer than usual, it was because this performance was without the usual cuts — changes actually instigated by the compos-er himself.

TIPE BROAD expressiveness of the third move-ment was hypnotizing. The elimactic last move-ment was impressive, even though I would have preferred a more pointed and resolute opening theme.

Sunday's program opened with Dvorak's "Carni-Sunday's program opened with Dvorak's "Carni-val Overture," whose feature mood was even more prominent with the fast term.

The concluding work on that program was the "Symphony No. 7." While one could state that Dvo-rak's symphonic output is no match for greater masters such as Beethoven and Brahms, this per-formance showed that it is not to be taken lightly.

It was characterized by a serious approach, redefing this symphony as a significant work, rather than as an inconsequential second rate symphony.

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review





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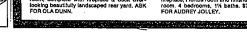
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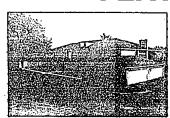






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