

# Quartet achieves high level

## second runs Tom Panzenhagen

"Arthur" (1981), 8 p.m. today on Ch. 7. Originally 99 minutes. TV time slot: 120 minutes.  
 What's become of Dudley Moore? Three years ago he was riding the crest as Hollywood newcomer most likely to succeed. Since then he's washed out in movie after movie (most recently "Best Defense"), in roles meant to capitalize on his old, offbeat charm. Maybe that's the problem. He hasn't done anything new since "10" — including "Arthur." As only a second effort, "Arthur" is palatable: it's when Moore repeats his performances four and five times that they become annoying. Liza Minnelli and John Gielgud co-star in "Arthur," a movie that's at its best when Moore's either drunk or opposite Gielgud.  
 Rating: \$2.90.

"Casablanca" (1942), 8 p.m. today on Ch. 50. Originally 102 minutes. TV time slot: 120 minutes.  
 "Casablanca" is best described as a happy accident. Before settling on leads Humphrey Bogart and Ingrid Bergman, Warner Brothers wanted George Raft and Hedy Lamarr or Ronald Reagan and Ann Sheridan star in this compelling tale of love, intrigue and fundamental things. Even after shooting, Warners didn't realize the film's classic proportions. Little did the studio know that Bogie, Bergman, Claude Rains, Paul Henreid, Sydney Greenstreet, Peter Lorre, Conrad Veidt, Dooley Wilson, screenwriters Julius and Philip Epstein and Howard Koch, director Michael Curtiz and composer Max Steiner were combining efforts to create one of Hollywood's most enduring films.  
 Rating: \$3.80.

"Smoky and the Bandit" (1977),

"Under New Ownership" "Closed Thanksgiving"

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By Avigdor Zoromp special writer

One of the most common forms in chamber music is the quartet. Predominant among those is the string quartet, with an almost endless repertoire. There are correspondingly many well established and respected groups that specialize in that medium.  
 This form makes us occasionally forget another important combination — the piano quartet. While some works in that category are performed with regularity, there are far fewer permanent groups that specialize in it. One important group to fill this gap is the Los Angeles Brahms Quartet.  
 Founded in 1977 with the help and support of Neville Marriner, this group gained universal recognition following a successful debut at the Music Center in Los Angeles. Its talented members are: James Bonn, piano; Clayton Haslop, violin; Ronald Copes, viola; and Peter Rejto, cello.

This group was the latest of the musical treats presented by the Chamber Music Society of Detroit (CMS) at Orchestra Hall last Friday. Their program consisted of selections that nobody can seriously object to — the G Minor Quartet K. 476 by Mozart, the E Flat Major Quartet Op. 16 by Beethoven and the G Minor Quartet Op. 25 by Brahms.  
 THESE THREE works represent three different styles and periods, and all were presented with convincing authenticity by the Los Angeles Piano Quartet.  
 The piano, a high quality Bechstein, was only partially open throughout. This proved to be sufficient even for the intense sounds of the Brahms work, with the excellent acoustics of Orchestra Hall providing all that was needed — besides the talent of the performers, of course.  
 While Mozart never knew the modern concert grand instrument, the fine touch of Bonn was enough to offset this

common deviation from strict instrumental authenticity. This work is gloomy in nature, and the main theme of the opening movement in particular is foreboding. Yet, all the dramatic effects were presented within Mozartian dimensions.  
 The Beethoven Piano Quartet is actually an arrangement by Beethoven of his quintet for piano and winds. This is the reason that this version sounds even more dignified than the original form.  
 While it is a youthful composition, still under influence of Mozart's style, the performers gave it the right amount of Beethovenian impact. Both piano and strings were more intense than in the Mozart work, but one could still sense Beethoven smiling (this was written before Beethoven's deafness).  
 WHILE THE PIANO was Beethoven's preferred instrument, the roles of the strings are substantial. The switching of the roles was done in a natural manner with impressive coordination.

The Brahms Piano Quartet in G Minor is the best known of his three piano quartets and has almost symphonic dimensions. An orchestral arrangement by Schoenberg is acclaimed by many, but I don't happen to share in that enthusiasm, feeling that Brahms' version is quite adequate.  
 This performance presented the piano and strings as almost equal partners, rather than portraying the work as a miniature piano concerto. The intensity and the climactic peaks were convincing without undue harshness.  
 The final fast movement was electrifying. But even in the faster code, there was no loss of control and precision, and the challenging piano chords and octaves didn't overwhelm the strings — a feat that only few can accomplish under such demanding circumstances.  
 The group played a movement from the Schumann Piano Quartet as an encore. This was a program of high, uncompromised musical standards.

## DIA showing Japanese film

Japanese master-director Akira Kurosawa's 1956 classic "The Hidden Fortress" (English subtitles) will be shown by Detroit Film Theatre on-out, in its original length, for the first time in Detroit at 7 and 9:30 p.m. Friday-Saturday, Nov. 23-24, in the Detroit Institute of Arts main theater.  
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