Kord was capable with 20th century music

Audience attendance pleked up con-siderably at Ford Auditorium last Thursday. The full hall was an encour-aging sign. Kazimierz Kord was on the podium.

Among the factors that might have contributed to this respectable turnout were the selections and the guest artist, Jutta Czapski, wife of music director Gunther Herbig, who is a capable pla-nist in her own right.

sorgsky work, "Night on Bald Mountain," and the Symphony No. 2 by Rachmaninoff.

The Shostakovich concerte, which isn't very familiar to most listeners, which was performed here only once before, with Maxim Shostakovich, the composer's son, conducting, and the composer's grandson, Dmitri Shostakovich, at the piano.

WHILE IT may be hard to beat three generations of Shostakovich, this latest performance proved that the music host universal charm and appeal.

The Rachmaninoff symphony is one of those works that retains its appeal to the original of the province o

It would come, therefore, as no surprise that the musicians are thoroughly familiar with the score. The well-balanced sound in this performance was one of the results. This symphony, which lasts more than an hour in its uncut version, can hevertheless sustain continuous interest. If performed property.

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Avigdor Zaromp

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e may take some issue, however,
the fast pace chosen for some of

a tempo in between these extreme yields far better results.

During his two weeks here, Kofd ha: proved capable with a 20th-century mostly Slavie repertoire. One excep tion was Mozart's Symphony No. 40 week earlier, which wasn't convincing.

Soprano, pianist give Orchestra Hall benefit

Soprano Elizabeth Parcells has an exceptionally fine coloratura voice, gentle, graceful, with a beautiful quality in every range.

Her training is typical of many sing-though, highly technical with absoers, though, highly technical with abso-lute integrity to the score and no solid breath support to give depth and full-ness to the sound.

In a benefit concert last Saturday, evening for Orchestra Hall, she appeared in a duo concert with New York planist James Winn.

Parcells, a Grosse Pointe native, now makes her home in Frankfurt, Germany, where she is soloist at the Frankfurt Opera. The program includ-ed seven of the most difficult and beau-tiful coloratura solos composed in the last 200 years.

HIGHLIGHTING THE evening was

the famous and difficult "Bell Song" from "Lakme" by Dellbes.
Parcells approaches her musle with a genile, beauliful lyric quality that she can carry up to 24's octaves above middle C without a sign of strain or becoming shifli.

dle C without a sign of strain or becoming shrill.

Hers is the type of voice that Mozart composed some of his arias for. It is completely flexible and moves easily over skips and jumps in the scale.

With this flowing quality Parcells' interpretation of Rossinis' "Serate Musicali" was particularly beautiful.

However, her coloratura voice doesn't lend itself to more dramatic pieces such as Debussy's "Quartre Chansons de Jeunesse." She doesn't have diversity in her voice to make these interesting. More differentiation is needed between the pinnissimos and fortes, especially in the echo effects.

Parcells is effective when she ex-



cellent program notes and in her unu-sual delivery of two contemporary pleces, "Caprice a une voix" by her

friend, the French American composer, Betsy Jolas, and "Vocalise," by Michi-gan composer, Joseph Pehrson.

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IN AN untraditional position in front of the plano keyboard Parcells sang both numbers a capella. The Jotas work was sung into the strings of the plano using the foot pedal to sustains singing quality from the land.

Parcells* encore was "Les ofseaux dans la charmille" from Act lot "Tales when the plano should be sund. She sang the 'doll' role with case of voice and movement as it should be sung.

If Parcells, now in her mid 30s, stunning.

Museum offers Great Escape

The delights and diversions of the 1900s will come to life again Friday-Saturday at the llenry Ford Museum at Greenfield Village in Dearborn. Visitors to the museum's first Great Escape Weekend of the year will meet the personalities, sing the songs and taste the foods from the turn of the century.

Bob Sceley, boogle-woogle planist, will play rag-

time muste. Jim Perkins, folk-circuit guitarist, will perform early blues and popular songs.

The Detroit Brass Society will join the Greenfield Village Dancers in presenting such classic dances as the Boston Waltz, American Polka and soft shoe.

There is no extra charge beyond regular admission.

Hearing impaired?

The following 10 questions will help determine if you might suffer from hearing loss.

1. Do people seem to mumble more frequently?
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- said?

 4. Are teleptione conversations increasingly diffi-cult to understand?

 5. Does your family complain that you play the TV or radio too loudly?

 6. Do you no longer hear normal bousehold sounds such as a dripping faucet or ringing door-
- 7. Do you have trouble hearing when your back is
- the speaker?

 8. Do people tell you that you speak too loudly.

 9. Do you experience ringing in your cars?

 10. Do you have difficulty understanding when in
- a large group or crowd.

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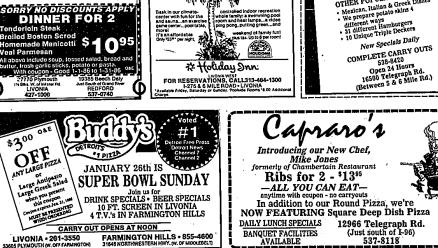
























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