

Kord was capable with 20th century music

Audience attendance picked up considerably at Ford Auditorium last Thursday. The full hall was an encouraging 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 pianist in her own right.

Czapski played the Second Piano Concerto by Shostakovich. Other items on the program were the popular Mus-

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

The Shostakovich concerto, which isn't very familiar to most listeners, 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 has universal charm and appeal.

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friend, the French American composer, Betsy Jolas, and "Vocalise," by Michigan composer, Joseph Pehrson.

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 nevertheless sustain continuous interest if performed properly.

THIS, INDEED, was the case last week. The work was played with only some of the traditional cuts, which were, at the time, approved by the composer.

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



Avigdor Zaromp

the movements, especially the final one. While the orchestra was still capable of producing the music with little physical damage, some of the flavor of the melodic themes wasn't savored long enough. While I still prefer this version to one that is excessively slow,

a tempo in between these extremes yields far better results.

During his two weeks here, Kord has proved capable with a 20th-century mostly Slavic repertoire. One exception was Mozart's Symphony No. 40 a 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 singers, though, highly technical with absolute integrity to the score and no solid breath support to give depth and fullness to the sound.

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

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

HIGHLIGHTING THE evening was

the famous and difficult "Bell Song" from "Lohengrin" by Debussy.

Parcells approaches her music with a gentle, beautiful lyric quality that she can carry up to 2½ octaves above middle C without a sign of strain or becoming shrill.

Her 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 Rossini's "Serafte Music" was particularly beautiful.

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

Parcells is effective when she ex-



Mary Jane Doerr

cellent program notes and in her unusual delivery of two contemporary pieces, "Caprice a une voix" by her

Museum offers Great Escape

The delights and diversions of the 1900s will come to life again Friday-Saturday at the Henry 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.

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