

Jean conducts with great skill

By Avigdor Zaromp
special writer

Last week's program with the Detroit Symphony Orchestra was characterized by "firsts." Three of the four works on the program received their DSO debut. These were the Symphony No. 87 by Haydn, the D Major Horn Concerto K. 412 by Mozart and the "Cinderella" Suite by Prokofiev.

The fourth item, the First Horn Concerto by Richard Strauss, had been performed by the DSO just once before.

Another first was the horn player Barry Tuckwell, who was the guest soloist for the two horn concert.

The one exception amid all these debuts was conductor, Kenneth Jean, well known to DSO musicians and many concert-goers. He was resident conductor here until his departure last season.

ALTHOUGH JEAN'S appearances in the regular subscription series here were few, he never failed to leave the

impression that he was an extremely knowledgeable and authoritative conductor who knew the score. This latest program was no exception. Indeed, I found it to be the most rewarding concert in recent weeks.

For one thing, it was high in musical content. Even though the items on the program are rarely performed, they aren't obscure, and their performance was long overdue.

Tuckwell is the top name associated with the horn, one of a handful who have managed to carve out a successful solo career on this difficult instrument.

In his delightful performance, Tuckwell made his instrument sing. The Mozart harmonious melodies flowed with ease, and the seductive expressiveness in the Strauss concerto made it distinctive.

THESE WORKS were enhanced by extremely competent orchestral support. Jean knew exactly when to em-



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phasize the orchestra and when to fade into the background, with smooth transitions.

The two orchestral works on the program featured the best DSO sound in weeks. The Haydn symphony, with its shiny themes, was presented with sufficient zest to avoid sounding trivial, portraying its strength while masking its weaknesses.

The more impressive orchestral work from the musical standpoint however, was the Prokofiev suite. The saturated sounds of some of its movements came through with clarity and sense of

purpose. "Cinderella's Waltz" for example, was convincing combinations of ecstasy and elegance. All the movements were most descriptive of their individual flavor, and yet combined into a logical whole. This was another overwhelming demonstration of Prokofiev's stature as a major composer of this century.

Kenneth Jean seems to know what makes the DSO tick. He is one of those gifted conductors who deserve to be engaged here on a regular basis.



Musical stars

Marie Scatone of Birmingham and Andrew Huff of Oak Park appear in the musical "Once Upon A Mattress," going into its final weekend at 8:30 p.m. Friday-Saturday, at Will-O-Way Theatre in Birmingham. For reservations, call 644-4410.

Recreating a musical debate

Ars Musica, the baroque orchestra, will present "French vs. Italian: A Flagging Musical Controversy Illustrated" at Christ Church Cranbrook, Bloomfield Hills, at 8 p.m. Saturday, Feb. 8.

The program is a recreation of an 18th century debate featuring the Ars Musica soloists and two special guest actors.

The authoritatively costumed orators will bring the writings of contemporary scholars to life.

The ensemble will illustrate the debate as it plays musical excerpts by Corelli, Hotteterre, Barsanti, Quantz, Frescobaldi, Marais, Rameau and Leclair.

The cultural debate will extend to the gourmet table with an array of French and Italian deserts, pastries, wines and champagnes prepared by R.I.K.'s Total Cuisine Center.

Tickets are \$25 each. For reservations and information, call Ars Musica, 652-3976.

'India Revisited' on film series

The Detroit Institute of Arts World Adventure Series will present "India Revisited" at 2:30 p.m. Sunday, Feb. 2, in the DIA auditorium.

Tickets at \$4 may be bought at the art institute ticket office and at the

door. For reservations, call 832-2730 any day during business hours.

The Grandparents Ticket Plan offers one ticket at regular price and up to four tickets at \$1 each for grandchildren to age 18.

second runs



Hugh Gallagher

"The Long Hot Summer" (1958), 3:30 p.m. Saturday on Ch. 4. Originally 117 minutes. TV time slot: 1:50 minutes.

This film based on several William Faulkner short stories was recently turned into a television mini-series to exploit the hubba-hubba popularity of Don Johnson. It wasn't half bad but you might find the Paul Newman-Joanne Woodward-Orson Welles version more appealing. Though television today is more explicit than the commercial movies of the '50s, those movies created sensually out of more subtle material. The real-life electricity between the Newmans is more evident in this, their collaborative, than in any of their films.

"Carrie" (1976), 8 p.m. Wednesday on Ch. 50. Originally 97 minutes. TV time slot: 1:20 minutes.

This is a strange film. Brian DePalma has built a career on slavish imitation of Alfred Hitchcock without the master's restraint or fine tuned and ironic sense of humor. DePalma be-

WHAT'S IT WORTH?

A ratings guide to the movies

Bad \$1
Fair \$2
Good \$3
Excellent \$4

lieves the more gore the better. Here he works from a novel of that other genre master, Stephen King. The results are, in the end, predictable. But there is a good, human-scale and emotionally involving movie underneath all the cheap thrills involving telekinetics. Sissy Spacek gives a superb performance as an inhibited high school student, the butt of jokes by other classmates and the target for all the frustrations of a religious fanatic mother (Piper Lau-

rie). The scenes at high school are truthful views of the cruelty of adolescence and the film has many good performances — Nancy Allen as the most vicious of the teen-agers, John Travolta as her dim-wit boyfriend, Amy Irving as her go-along-with-anything friend and, best of all, William Katt as the sensitive high school hunk doing Robert Redford as a boy to the hilt. But all of this goes for naught when the special effects department takes over. Flying knives and hands from graves are poor substitutes for resolving good stories. This is a sad example of how movies can trivialize good work. Worth seeing, but look behind the thrills.

Rating: \$3.

"The Conversation" (1974), 1 Wednesday night on Channel 50.

Originally 113 minutes. TV time slot: 1:31 minutes.

Modern day paranoia has never been more convincingly portrayed than in this excellent film. Gene Hackman plays a private investigator who eavesdrops on a murder plot. The obsession with technology and its use to invade private worlds is the core of this film. Director Francis Ford Coppola, in a break from the Godfather movies, uses overlapping sound and visual images to put the viewer in Hackman's place as he goes about his devious and demeaning work. Hackman gives the best performance of his career, a performance that was curiously overlooked by the Oscar voters. This film has the small-scale look and big-scale thought of a European film.

Rating: \$3.75.

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