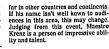
Pianist handles Schoenberg challenge well

The latest Detroit Symphony Or-chestra concert at Ford Auditorium offered some unusual features: we were works that are seldom per-formed — the Symphony No. 32 by Mozart and the Plano Concerto by Schoenberg.

The first of these had been per-formed here only once before, in 1979, and the Schoenberg concerto-received its first performance here on this occasion.

Another new presence on this pro-gram was that of visiting conductor, Jan Krenz. This Polish-born conduc-tor has made a strong impression so



THE SOLOIST in the Schoenberg concerto was far more familiar and many would say more liked, than the work he was performing. Emanuel Ax was here as recently as last season, when he performed a Beethoven

son, when he performed a Beethoven concerto.

His ability in both technique and musical perception is a fact that few would dispute. The Schoenberg concerto, exademic in nature and, consequently, hard for many listeners, professional or otherwise, to grasp, poses a challenge to the musiclean attempting to get it across. Thus, the reasons for its unpopularity are obvious.

vious.

Ax overcame many of these diffi-culties. He made the atonal patterns as clear and accessible as possible, treating the composition as a work of art rather than an abstract study

Avigdor Zaromp

in tone rows.

Ax obliged by playing a Brahms intermezzo as an encore. While Schoenberg could never compete with Brahms in my mind, the performance of the Schoenberg concertowas illuminating in terms of expanding one's horizons.

THE PROGRAM opened with Mozart's Symphony No. 32, which is among the less performed of Mozart's symphonies. It is essentially a one-movement work with a slow middle portion.
Originally it was composed for one of Mozart's unfinished operas, Zaida. "This work sounded ripe and complete in this performance in

spite of its limited scope.

The most impressive orchestral presentation was in Dvorak's "New World" Symphony, performed in the second portion of the program. Due to the popularity of this work, there is no novely in the mere fact of its performance and one has to find

other means to hold the attention.
Maestro Krenz proved extremely
capable in that respect. The full, sattracted or-testera delivered fits wellfocused passages with an intensity
that didn't obseure the clarity. The
broad dynamic range gave this work
an almost Brahmshan impact, especially when certain elimactic spots
were reached.

It was one of the rare occasions in
which Dovorak sounded like a profound composer, rather than a merelyp opular one.

Krenz proved to be an extremely
capable conductor on this occasion.
It is hoped that the will be scheduled
to visit here again.



Pop series guest

The Larry Nozaro Quartet will be the guests for the opening concert of the season for the Birmingham-Bloomfield Symphony Orchestra at 8 p.m. Saturday, Oct. 25 at Seahoim High School, Lincoln at Cranbrook, Birmingham. The season continues with two more pops concerts at Seahoim and three classical concerts at West Bloomfield High School. Nozero and quartet will play a now work arranged for them by Matt Michaels as well as Country Sulter to jezz quartet and orchestra by James Hartway. For ticket Information, call 643-7288.





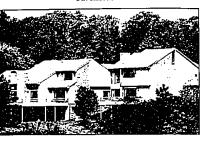
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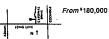
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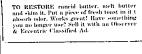
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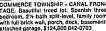
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