

Soloist shines in GMSO opening

By Mary Jane Doerr
special writer

AS FAR AS symphony orchestras go, there is a new kid on the block, the Greater Michigan Symphony Orchestra. In suburban Detroit, where there may be as many as 25 community symphonies, that is nothing new.

What is new is a "community" symphony with approximately 34 of its estimated 67 members from the Detroit Symphony. That takes money and an enormous financial commitment for a community.

Up until a few years ago, the Birmingham Bloomfield Symphony hired all of its principals from the Detroit Symphony. That takes money and an enormous financial commitment for a community.

review

Apparently there are forces in the Livonia area willing to make that kind of budget commitments of an estimated \$7,000 per concert to bring a quality group into being. Sixty-seven area businesses were listed as supporting The Arts Alliance Group (TAAG), credited with sponsorship of this new orchestra and for the number of young people in the audience last Sunday evening in the Mai Kai Theater.

THIS DAZZLING new group, under the conductorship of Carl Karapetian, opened its season, "Music at Eight," with a brilliant soloist,

Alan Chow, who performed Grieg's "Piano Concerto in A Minor."

The dynamic performance of Chow was more sensitively accompanied than usually heard from these familiar musicians. Had it not been for the depressing lighting, which unfortunately cast a shadow on the concert and the music in more ways than one, it would have been a first-class performance. But the poor lighting arrangement did not allow the audience to see the front row of the orchestra, the conductor or the soloist.

Any group that would spend that much to bring in top musicians should be willing to make the proper adaptations to the movie theater to make the concert enjoyable for the some 600 people who filled the 1,400-seat cinder block auditorium.

Chow is a doctoral degree student at Indiana University about the same age as Grieg was when he composed his highly romantic and descriptive piece. Chow is a remarkable pianist. Most striking in his style is the manner in which he attacked the crashing chords of the first theme only to back-off almost effortlessly into a tranquil and sweet tone. The "Adagio" movement was especially tender.

Conductor Karapetian backed Chow nicely with his orchestra accompaniment, particularly in the second movement. He held the orchestra tone at a level where the pianist could be heard and appreciated, never overpowering the interpretation.

KARAPETIAN, A NATIVE OF Detroit, studied with the late music director of the DSO, Victor Kolar.

Since then, he has held a number of music directorships in Florida and Michigan.

His orchestra is not molded into a cohesive group as yet although the group followed him precisely. What is missing is a sense of interpretation and expression. The orchestra performed the Beethoven 8th Symphony without enthusiasm or interest. The Overture to "The Marriage of Figaro" was equally as dull and uninteresting. There were no highlights or thrust to the music.

The names of the orchestra members on the program were incorrect and some were missing (such as the entire string bass section), but the estimated 49 stringed instrumentalists provided a good balance to the 18 Detroit Symphony wind and percussion players -- a balance that is too often missing in other orchestras.

If this fully professional orchestra is to succeed, the instrumentalists must attack the music with more care and thoughtfulness.

The group's fine concertmaster, Joseph Goldman, an assistant concertmaster with the DSO, will be featured in the second Greater Michigan Symphony concert in January.

Mary Jane Doerr is a freelance writer/reviewer residing in the Detroit area. For the past six years, she has been a music critic for the Observer and Eccentric Newspapers. She is a member of the national Music Critics Association Inc.

Simple way to understand exposure



© 1986, Monte Nagler

Trying to understand exposure can be frustrating to many beginning photographers who often throw up their hands and turn the whole thing over to their camera's meter.

Unfortunately, they will never develop a good knowledge of this very important aspect of photography.

It may help to use an analogy for this complex subject, so sit back, read slowly and concentrate.

Imagine yourself lying on a sandy beach on a hot, bright, summer afternoon hoping to get a good tan. Now, let your imagination go and assume two things: 1) There is such a thing as a perfect tan, not too much and not too little sun. 2) There is an adjustable diaphragm between you and the sun over which you have complete control.

Stop for a moment and think of the many ways you can reach your perfect tan. If you open the diaphragm wide and let the sun's rays pour in, you'll obtain your perfect tan quickly.

Just the opposite, if you close down the diaphragm to a small opening so the sun is just trickling in, it will take much longer to reach the perfect tan. A middle opening will result in a time to get your tan somewhere between the quick and the slow.

The important thing to remember is that the end result is the same in each case -- a perfect tan. It just

takes longer through a small opening than a large one.

If you should lie in the sun too long or let the sun in through too large an opening in the diaphragm, what happens? You get overexposed.

Conversely, too little time in the sun or too small a diaphragm results in what? Underexposure.

Further, with a given opening and a given time, some people may get their perfect tan faster or slower than you. This means they have skin with a different sensitivity level. You might even say that people have different ASA skin ratings.

Now let's shift gears slightly and come back to reality. What I've actually been discussing isn't getting a suntan through an imaginary diaphragm, but giving film (your skin) proper exposure (perfect tan) through your camera's lens opening, recognizing there are many shutter speed/aperture combinations to accomplish this.

And those films that reach correct exposure more quickly than others at a given lens opening and shutter speed simply have a higher ASA. That is, they respond faster to a given amount of light just as someone's skin might.

Well, have I exposed you to enough on this subject? I certainly don't want you to suffer from overexposure.



photography

Monte Nagler

RELO CENTER



The RELO CENTER, an exciting new place for Metropolitan Detroit's photographers to trade their old equipment for new, is located at 2777 Franklin Road, Southfield, MI 48034. It is a one-stop shop for all your photographic needs. No appointment necessary and there is NO CHARGE.

If you're moving to greater Detroit or simply moving locally, from one area to another, don't make your move without using the RELO CENTER!

(313) 355-5111 Toll-Free Outside Michigan 1-800-352-2679
Hours: Mon-Fri 8:30-5:00 Saturday 10:00-1:00

RELO CENTER

American Center Building
2777 Franklin Road
Southfield, MI 48034



FABULOUS CALIFORNIA CONTEMPORARY
Ranch on wooded acre and lot. Completely remodeled in 1983 this ranch offers new walls and insulation, new roof, new plumbing, electrical heating systems, New carpeting throughout. Four bedrooms, 3 new baths, den, family room, living room/dining room, new kitchen. Second floor loft master suite! Must see \$119,000 (1290) 547-2000



WEST BLOOMFIELD - MAPLEWOODS NORTH
JUST LISTED - Magnificent custom FOUR bedroom colonial on prime cul-de-sac. Huge great room with entertainment center and wet bar, 2 skylights, gourmet center island kitchen, 1st floor laundry, 3 full baths and 2 1/2 half baths, central air, finished basement with sauna and fireplace, LARGE MASTER BEDROOM suite, sprinkling system AND MORE! \$110,000 (R6727) 577-6700



SOUTHFIELD CHARMER
Very nice gray brick ranch with good floor plan. Features 3 bedrooms, 1 1/2 baths, family room, natural fireplace, central air, carpet throughout, partially finished basement and attached 2 car garage. \$67,000 (T282) 851-2503

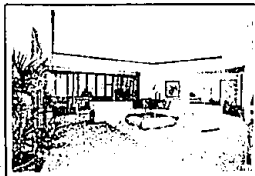
SOUTHFIELD/LATHRUP
557-6700

ROYAL OAK
547-2000

BIRMINGHAM
540-6777



Glen Oaks
LUXURY APARTMENTS



Glen Oaks. The only one of its kind. Quite simply in expressing elegance, quality and prestige, Glen Oaks has no equal.

Glen Oaks. An exclusive private community nestled in 10 naturally landscaped acres, complemented by a lake, stream and ponds. Built to accommodate the most discerning eye and discriminating taste, it stands unrivaled. Nothing was spared or omitted. Like the helicopter landing pad and all grounds security - virtually impenetrable to the uninvited. Yet within minutes from your doorstep, it's Twelve Oaks Mall - with more than 150 stores, restaurants, and theatres - for your convenience and enjoyment.

If you aspire to live in an environment offering the very best - make your address Glen Oaks, and seek refuge in this oasis of luxury.

43100 Twelve Oaks Crescent
(Across from Twelve Oaks Mall)
Hours: Sat. & Sun. 11-5 p.m.
or by appointment

851-2303



EXCLUSIVELY
LEASED BY
Chamberlain
REALTORS

Chamberlain
REALTORS

"Serving the area's finest communities since 1948"

WEST BLOOMFIELD
851-2303

ROCHESTER
651-3330

BLOOMFIELD
644-6788

TROY
643-8500

